

**ANNUAL MARKET LIST OF BOOK PUBLISHERS**

*The* **AUTHOR  
& JOURNALIST**

**NOVEMBER, 1949**

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Youth at the Helm

(Wade H. Nichols, Editor, *Red Book* . . . Page 3)

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**LITERARY MARKET TIPS**

**HOW TO WRITE • WHERE TO SELL**

# WHY MAKE LIKE AN OSTRICH?

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Publishers estimate that 5,000,000 people are trying to write for publication. Yet, 90% of our magazine fiction is authored by less than 500 writers.

**WHY IS THAT?** Good writing is not that scarce. Thousands of people can write smooth, beautiful prose. There is no monopoly on brains or ability, ideas or plots. Then why do 500 writers get all the checks and the others get rejection slips?

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In the HEART of the publishing district.  
*"If it can be sold - I can sell it."*

# MOSTLY PERSONAL

By MARGARET A. BARTLETT, Publisher



Margaret A. Bartlett

There was no long period of working up to an editorial position for Wade H. Nichols, new editor of *Redbook* Magazine, whose picture appears on our cover this month. Mr. Nichols immediately after his graduation from Northwestern joined the staff of *Radio Guide* and soon was editor of *Screen Guide*. Later he became editor of *Click*, and in nearly five months almost doubled its circulation. During the war he edited handbooks for the Army and was later commissioned in Military Intelligence and was assigned to the General Staff.

Just before he took over at *Redbook*, he had been head of *Modern Screen*, making it the fastest newsstand seller among the fan magazines. Little wonder that the magazine world has its eyes on this young man to see what he will do with *Redbook*!

First, Mr. Nichols is out to attract the 20-30 age group. This does not mean that every story must be filled with youthful characters, but it does mean that there must be one young character with whom the readers can identify themselves. He'll use big names if their stories meet his requirements, but not otherwise. A first story that fits in quality and theme will as readily be accepted. All stories must be real and not just escape material.

*Redbook's* policy of a complete book-length novel in each issue will be continued and the editors are anxious to see any script—play, book, or movie—which might be adaptable to this medium.

A short-short will be used each month, but it must be a real story, not merely a piece with a tricky ending. And there will be strong controversial pieces; up-to-the-minute personality articles and features. For all material good rates will be paid on acceptance, and prompt decisions will be given. Fiction should be addressed to Lillian Kastendike, non-fiction to William Allison.

But youth is at the helm, Mr. Nichols is only 34 years old. It is going to be interesting to watch what happens.

Since Ellen M. Ewing wrote "Don't Blame the Editors," the Sunday Portland *Oregonian* magazine section has undergone a "sea change." It is now a tabloid, rather than a full-page section. Range and number of articles are the same, but in most cases the length is shorter. This year Mrs. Ewing has done two stints with the *Oregonian*, for a total of seven weeks. She is a graduate of the journalism school of the University of Oregon, and worked successfully as a copywriter, assistant advertising manager, institutional writer, fashion writer, and store promotion manager at successively a big Portland, San Francisco, Los Angeles, New York, and New Jersey department store. Ten years ago she married tall curly-haired *Oregonian* reporter, Paul F. Ewing, who had a commercial pilot's license, and a yen for the wide open spaces. During

the diaper period of her three children, she confined her writing efforts to Sunday magazine features for the *Oregonian*, and an occasional article for other Sunday supplements. Now she is concentrating on fiction writing.

To say that this is the age of specialization is to be pretty trite; but Nelson C. Nye's experience is proof of what specialization can do in the writing field. In addition to being Horse Editor of *Texas Livestock Journal*, he is the author of the novels, "Wild Horse Shorty," "Blood of Kings," and 42 Westerns; of the non-fiction books, "Outstanding Modern Quarter Horse Sires," "Your Western Horse," and "Champions of the Quarter Tracks" (last two scheduled for early 1950). He is now engaged in writing a juvenile horse book for Dodd, Mead, & Co., another for Howard McCann, Inc., and has had Western novels published by Mac-Millan, Sage Books, Inc., Dodd, Mead & Co., Greenberg, Robert McBride & Co., Arcadia House, Samuel Cowl, Inc., and Phoenix Press.

When we first contacted James Sandoe for some notes on the state of the mystery story, he was in Oregon working (about 18 hours a day, he said) on the Shakespeare Festival. Nice relaxation from reading modern mystery novels!

Here's proof that fillers should be read before being tucked into odd spaces! As soon as the October issue of *A. & J.* appeared, *The Boulder Camera* picked up our "Mostly Personal" story of C. E. Scoggins, and reprinted it, for Scoggins is an important man in Boulder as well as throughout the country. But in the bit of space left to be filled at the end of the story, this filler appeared:

*Importance.* If you want to know how important you are, stick your finger in a bucket of water and see how big a hole it makes when you withdraw it.

Before anyone buys a copy of "The Divided Path," by Nial Kent, in order to enter the letter contest Greenberg: Publisher, 201 E. 57th St., New York 22, is sponsoring (\$400 in cash prizes for the best letters on the controversial ending) he should know that he must wade through 448 pages of sickening homosexuality.

I am so very grateful to Olive Rabe, who lives with Aileen Fisher ("Writing Children Plays," August, 1947) in a wonderful mountain hideaway up Sunshine Canon, a few miles from Boulder, for taking an armload of books on writing sent *A. & J.* for review home with her and covering them in "Here's to Better Writing!" . . . So sorry we had to omit Dr. Swallow's department for the beginner this month, but the Book List ran out of bounds!

*Strictly Personal*—Yes, I'm here again. It has been a trying month, with several bad heart spells and repeated bouts with fever, but I've set my sights now on the December issue, and hope to get that out. Then, in December I hope to introduce you to the new owners, who can take over with the beginning of 1950—the perfect time for the change  
(Continued on Page 23)

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# Can you sell without an agent?



The picture above is a popular impression—but don't you believe it. Of **course** you can sell without an agent. You can make an initial sale, follow it up with subsequent sales, and eventually build a distinguished career as a writer—all without literary agency help.

The trouble with that statement is that, while it **is** the truth, it's the same kind of truth as the fact that you can get from Eleventh Street to Twelfth Street by walking toward Tenth. All you have to do is go 25,000 miles around the world to get there.

Many writers keep themselves from selling, or selling regularly because of technique flaws in their scripts—flaws which it may take them years to uncover—but which an agent (who works with hundreds of scripts weekly) can observe and help them correct in short order. Others have salable material, but keep sending it to the wrong editors or markets—since they lack the expert, minute-to-minute market knowledge of an agent.

**That, in a nutshell, is why nearly every top writer in the business has an agent, and has worked with an agent right from the start.**

In other words, you can build a writing career without an agent, but it's like going from Eleventh to Twelfth Street by way of the South Pole. If you agree there's no point in wasting time—if you'd like to get that regular selling started, and pronto—let's see some of your work.

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If your material is salable, we'll sell it to the best possible markets at best possible rates, and cover sale of additional rights throughout the world. If your material is unsalable as it stands but can be repaired, we'll give you detail-by-detail advice on how to repair it, so that you may, without additional charge, return it to us for sale. And if your material is completely unsalable, we'll tell you why, and give you specific advice on how to avoid those errors in future material. We report within two weeks.

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**Newcomers:** As recompense for working with beginners or newer writers until you begin to earn your keep through sales, our fee, payable with material sent, is five dollars per script for scripts up to 5,000 words, one dollar per thousand words for additional thousands and final fraction (for example, seven dollars for a script of 6,895 words). \$25 for books of all lengths; information on terms for other types of material upon request. We drop all fees after we make several sales for new clients. A stamped, self-addressed envelope, please, with all manuscripts.

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*The Author & Journalist*



# THE AUTHOR

# & JOURNALIST

November, 1949

## DON'T BLAME THE EDITORS!

By ELLEN MILLS EWING

ELEVEN months of the year I am a housewife, writing, in my spare time, feature articles for the Sunday *Oregonian* Magazine section.

For two weeks to one month of each year I leave my three children and home in the hands of a paid housekeeper and take over as Sunday Editor of *The Oregonian*—largest newspaper in Oregon, and one of the few papers in the country printing its own Sunday supplement.

That switchover from writer to editor is an annual eye-opener. My sympathies are all with the editors. Frankly, I don't see how they stand it.

The manuscripts, mostly unsolicited, which daily come to my desk are a revelation in how *not* to write. They contain every brodie in the book—and some as yet uncatalogued. It is obvious, from those manuscripts, why so many beginning writers fail to make the grade—will probably never make it.

*The Oregonian* is by no means a top market for aspiring article writers. Approximately half of the eight to ten articles published weekly are staff written and the pay is low—\$25 for an article of from 1200 to 1500 words.

*The Oregonian's* magazine section becomes important to the free-lance article writer because it is an excellent beginner's field. Writing standards are not too high—all we ask for is competent writing, with the who-what-why-when-where garnished with sprightly anecdotes and good quotes. Because of our pay scale, we could not be name-conscious if we wanted to be. Big-name writers like Richard L. Neuberger and Stewart Holbrook, who appear frequently in this section, increase their local prestige rather than their revenue.

Most of the writers who mail their manuscripts to us are trying for the slick magazines, too—hopefully battering out their brains on a typewriter in the expectation of notable writing careers. Yet they can't even make the grade with us. Why? Because they make the same old mistakes, try after try.

Topping all other errors and inadequacies is an appalling ignorance of what this newspaper's Sunday supplement publishes. Yet an average subscriber could tell you: Feature articles with a Northwest angle, the timelier the better; biographical sketches of interesting local people; some "Old Oregon" historical pieces, keyed to anniversary dates; a very few outstanding pieces of national or international interest.

To my knowledge only one piece of fiction has been published in this eight-page section. Why, then, do fully one-tenth of the manuscripts coming to my desk represent assignments from somebody's short story course?

At least 40 per cent of the articles ignore *The Oregonian's* basic requirement—the local angle. Not more than 20 per cent are really timely.

Although our pages are roughly half-pictorial, half-print, it's a rare story that comes complete with usable photographic material. Clean copy—neat typing, wide margins—is in the minority group.

Yet writers wonder why editors give the slush pile a jaundiced glance—why so many editors prefer to deal almost exclusively with author's agents.

Like most publications, we have in addition to our contributing staff writers a literary stable of competent free lances who talk over proposed articles with us, get the go-ahead, and turn in workmanlike products. None of these "special writers," as *The Oregonian* by-lines them, are outstandingly good writers. Any number of people taking courses in creative writing could string words together in more interesting fashion, inject more color, use prettier adjectives.

But the ability to do pretty writing is the least



Mrs. Ewing and daughter.

of a writer's value to an editor. If the story is there, but badly presented, it will be rewritten by someone on the staff, rarely by the person submitting the story unless he is known to us. The free lance, naturally, gets the by-line and the big-gest monetary reward. It's the story we're buying, not the writing.

Like other editors, I have found that it's usually a mistake to ask a beginning writer to rewrite a piece. Most amateurs cannot recognize their own mistakes, even when pointed out to them, and some are more resentful than grateful for revision suggestions. Despite the fact that an editor is paid, not for his own writing skill, but for his judgment, the typical amateur remains steadfast in his belief that if his story isn't usable, as is, the editor is cross-eyed or a congenital idiot.

The writer whom an editor values can write, or rewrite, under direction. He does not misspell names, distort facts, confuse dates and places. He does not attempt to condense nine separate stories into one rambling feature of impossible length. He knows better than to send in blurred snapshots taken with a box camera for reproduction in a newspaper.

Above all, the competent writer has some acquaintance with the medium for which he is writing.

The authors of 80 per cent of the manuscripts mailed to *The Oregonian* are unknown to us. For all we know, they may be ditchdiggers, poets in ivory towers, or underpaid publicity agents. All we know of the author is his manuscript.

That manuscript tells us plenty, and the following are some of the things which automatically beget rejection slips:

Manuscripts submitted in long hand, sometimes on thrice-folded paper. Believe it or not, we get quite a number of these.

Manuscripts so well-edited by the author, in everything from blue pencil to red ink, that an editor has to have the facility of a professional proof reader to decipher the story. Incredible? On my desk at this moment is a manuscript turned in by a free lance of 25 years "experience"—his own term—which has 47 corrections in red ink on the first page. I don't know how many changes were made on the following pages because I didn't read past page one. It wasn't worth the effort.

I have another manuscript sent in by a woman who said she has been "trying to get past editors' prejudice" for ten years. Her article, on a general subject and gleaned entirely from text books, reads like a freshman theme of a not-too-bright student. As art, she had included photostats of illustrations from various books—not clipped to the manuscript, but pasted to the backs of her manuscript pages.

This woman, accusing editors of prejudice, has spent ten years trying to become a selling article writer, yet hasn't taken the trouble to learn that any publication handles its art and its copy separately—that no editor has time or facilities to keep a steaming tea kettle at hand.

Many of the manuscripts are so hopelessly flowery that the stories are lost in an undergrowth of adjectives. No editor has time to wade through such verbiage to get at the story. If he did have the time, nine times out of ten he would find that there wasn't enough of the story there for even the most expert rewrite man to salvage. The cardinal rule for today's writing has been stated hundreds of times, yet amateurs continue to ignore it in their attempts to do "fine" writing. Use direct, forceful, simple language that anyone

can understand.

Two more manuscripts on my desk would result in libel suits, if I were foolish enough to accept them for publication. One of these articles recounts the shenanigans of some long-dead hell-raisers in another part of Oregon. Names and places are specifically mentioned. True, the perpetrators of the dastardly deeds are dead—but even lawless people leave descendants who are only too anxious to clear the family name in court.

By far the greatest part of my slush pile represents stories from the past. True, timely articles are perishable. But why do so many beginning writers take the lazy way out by concentrating on "old" subjects. They write endlessly about bearded oldsters whose only virtue is that their boyhood coincided with the horse and buggy era. They write about nursing in the old unsanitary days, instead of digging up what's new and interesting in that field today. They haunt historical societies, yellowed newspaper files, attics and museums. They fail to realize that good feature stories, in the present tense, are all around them, waiting to be written.

Many fledgling writers are irked by the request of editors to "query first" before submitting articles. They think this practice is decidedly unfair, that precious time is lost in waiting for replies—that a letter couldn't possibly sell an editor on an idea, anyhow.

Selling the story idea is only half the reason editors want to be queried. A letter of inquiry can give an editor a pretty good idea of whether or not the author can write an intelligible article.

I have a letter of inquiry on my desk now to which my answer will be "no." The story idea presented isn't half bad. But I wouldn't trust the man proposing it to write a recipe in understandable English. His first paragraph is one long, rambling sentence consisting of seven clauses and phrases containing three "becauses," two "inasmuch ases," and one "in case I forgot to mention it." He used that one paragraph, not to sell me an idea, but to prove to me that he can't write.

On the other hand, these are the things which prejudice me in an author's favor, in the order of their importance:

1. Clean copy.
2. Local angle.
3. Timely subject.
4. Plenty of facts and figures.
5. Good art.

Although good art is definitely important, and can often sell a borderline article, I placed it in the No. 5 position because its value varies with the location of the story material. If an article concerns someone or something right here in Portland, it is preferable to have a staff photographer take the pictures. If, however, the article's locale is elsewhere in Oregon, it is obvious that it would be impractical to send a staff photographer on a two-day junket for pictorial material for one story.

(Continued on Page 24)

#### BYLINE BLUES

By JOHN L. WARREN

Little blank sheet,  
Stop staring that way!  
I know I'm beat—  
Let's call it a day!  
We're both at sea  
Without paddle or anchor.  
You're blank as can be,  
But doggone it, I'm blanker!

# WRITING ABOUT HORSES

By NELSON C. NYE

Horse Editor, TEXAS LIVESTOCK JOURNAL



Nye and the Whistling Cat

THE first requisite is love, the second is knowledge and third is an ability to express one's self clearly in an entertaining fashion with a minimum of words. That's all it takes to write horse stories, and there's a comfortable income ready and waiting for the person who can meet these qualifications.

The thought may occur to you, "How does he know?"

Well, in the first place, I've done it. For sixteen years I wrote nothing but Western stories, mostly novels. I got pretty fed up at one point and tried a flyer in mysteries which didn't pan out. It was at about this time that I got interested in horses; I was a voracious reader on my own time and a book reviewer on the time of several metropolitan dailies as well as book editor of *Hoofs & Horns*.

Somewhere I stumbled onto a copy of Carl Raswan's "Drinkers of the Wind" and, from that day on, the horse bug had me. I bought an Arabian stallion (age six months), raised, broke and trained him, gradually building up a harem of mares for this fellow and reading all the Arabian horse stuff I could locate.

I was living in Arizona where the keeping of well-bred horses proved to be an expensive pastime. It took me a while to wake up to this fact, but when I finally (reluctantly) realized that it was practically all outgo, and that it took considerable humping to support the venture, an Arab-breeding friend who had hailed from Chicago jokingly pointed out the trail to the gold mine. "No matter how much your horses cost you," he said, "you can always put your experiences in print and fetch in more mazuma than all your horses could possibly cost you."

It left me pretty cold at first, but the more I thought of it the better the idea looked. My cogitations finally resulted in the writing of "Wild Horse Shorty," the trials and tribulations of a down-and-out cowboy turned Palomino breeder. I laid the book in Tucson and it sold more copies in the first eight months than my last two novels had sold in their entirety. This book was followed two years later by "Blood of Kings," being the further adventures of the hard-luck Shorty—and

this book, incidentally, is still in print at the original price.

I had experimented, by this time, with Arabians, Palominos and "just plain hosses" and had, in the meantime, been studying the bloodlines and background of the Quarter Horse—the only kind of equine that would sell around Tucson.

At about this time, *The Quarter Horse* magazine was launched. It was hungry for factual accounts of celebrated foundation sires and prominent present-day representatives. To oblige its editor, I wrote five or six articles about such horses. These brought overwhelming applause from the breeders, and from readers of the magazine who clamored for more. It was decided I should be paid for my trouble and, almost before I knew what was happening, I was receiving requests for material from other horse and livestock publications.

I started turning same out as a part-time proposition, putting them together in the evening after my day's stint at the Underwood was finished. Surprising as it may perhaps sound, I made a greater income from these in 1948 than I did from my novels. So popular and informative were these factual writings that I was asked to do a history of the breed for a Quarter Horse stud book and, today, I am said to be one of the foremost authorities on this versatile breed. What I have done, you too can do if you really love horses and will spend sufficient time to learn the facts about them.

There are many breeds of horses you can write about if you will write with authority and interest. Relatively little has been written about Appaloosas, Pintos, Albinos, Colorado Rangers, Shetlands, Welsh Ponies or that strange race of horses found off the Carolinas. Then there are the utility favorites, the flat racers, hunters, jumpers, steeplechasers, trotters and pacers. The Tennessee Walking Horse, the Saddlebred, the Cleveland Bay, the Morgan, the Palomino and the draft breeds can all be drawn upon for the production of salable articles and stories. Circus horses, rodeo horses and polo ponies all provide good material to write about and writings based on these will receive the glad hand from many horse editors. And there is still plenty of room for further writing on Thoroughbreds and Quarter Horses. If you have an antiquarian turn of mind you might write about Creamolines, Pony Express horses, wild horses, breeds that are now extinct, Greek, Hungarian or Arabian horses. The possibilities are practically endless, and you may be sure there will be a large reader-group of interested horsemen eagerly awaiting whatever you have to say if you can speak with authority and interest.

As Horse Editor of *Texas Livestock Journal*, my own requirements are simple: we want factual material presented straight from the shoulder—no literary millinery. We use very little fiction, not over four stories per year. We like articles on care, handling and training; articles on breeding and racing; articles about great individuals, regardless of breed; articles of timely interest to the horse world; occasional famous personalities; articles on foundation sires of the various light breeds of horses. Material intended for us must above all be accurate, factual and competently presented. We

pay first-class rates five days in advance of publication. Manuscripts should be addressed to me and should include return postage. We prefer articles of 1000 to 1500 words.

The best publishing houses in the country have their welcome mats conspicuously displayed for both factual and fictional books about horses—even in the juvenile field they want them; and the magazines can't get enough of them. No writer need ever bemoan hard times if he can turn out acceptable horse material.

Many magazines are constantly alert for well-written, authoritative and entertaining stories and articles about our four-footed friends; some, of course, pay much better than others, but the following list will give you some idea of the magnitude of the field:

*American Albino, The*, Naper, Nebr. Any interesting articles concerning the Albino horse, interesting poems, articles on various types and breeds of horses, various photos of the Albino horse, stories about horses, articles on pets, short stories, short fact items, fillers, concerning horses, especially snow white horses, news from horse and livestock associations. Query regarding rates. Ruth E. White.

*Arabian Horse News*, 227 Hynds Bldg., Cheyenne, Wyo. (Bi-M-25) Articles, 1000 up, verse, on Arabian horses, or half-Arabs, news items, photos, illustrations. Query regarding rates. Anna Best Joder.

*Cattleman, The*, Burk Burnett Bldg., Fort Worth 2, Texas. (M-25) Articles on livestock and Western history, as related to livestock. Henry Bederman. Pub.

*Horse Lover, The*, P. O. Box 1432, Richmond, Calif. (Bi-M-25) Articles, 500-1200, editorials, fillers, jokes, news items, photos, of interest to people who love horses and riding. 40c column inch, Pub. J. E. Draper.

*Palomino Horses*, Box 79, Mineral Wells, Texas. (M-25) Articles on palominos, their care and breeding, short fact items, fillers, on horses, news items, photos, of palominos. Varying rates. Fred W. Parnell.

*Quarter Horse Journal, The*, P. O. Box 2290, Amarillo, Texas. (M-35) Articles dealing with Quarter horses, 500 words up, short-stories on breeders, racing, Quarter horses; short fact items, news items, photos of show and Quarter racing winners. Features on anything about or pertaining to the Quarter horse, history, technical articles, some little fiction on old-time horses and horse-men. 2c, photos \$2, cartoons, \$5; Mary King, Assoc. Ed.; Raymond D. Hollingsworth, Ed.

*Rider & Driver, The*, 17 E. 42nd St., New York 17. (M-50) Articles devoted to horses, horse shows, polo, racing, hunting, riding clubs, equitation, trotting. \$5 page for printed articles, after Pub. Samuel Walter Taylor.

*Washington Horse, The*, 8501 15th St., N.W., Seattle 7, Wash. (M-30) Historical matter on the horse, both U. S. and foreign, 1500-2500. 1½-2c. Pub. Ed Heineman, Bus. Mgr.; Clinton B. Alues, Ed.

*Western Horseman*, P. O. Box 1277, Colorado Springs, Colo. (M-25) Articles, 1500-2000, on the Western stock horse, breeding, bloodlines, training, history, veterinary. 1-2c, Acc. Robert M. Denhardt.

*Western Livestock*, 1832 Curtis St., Denver 2, Colo. (M-35) Articles on anything of interest to cattlemen, 500-2000, on forage, breeding, horses, cattle—but "no Brangus, Cattalo, etc."—Ranchers,

Flying Predators, with illustrations. Verse, of humorous interest to cattlemen only; short fact items, 500; cartoons, cartoon ideas; news on assignment; photos, 4x5 or larger, to illustrate articles or of humorous or unusual things which would interest cattlemen. 1c, photos \$2, cartoon or cartoon ideas, \$2, Pub.

*Whip, The*, 335 South St., Rochester, N. Y. (10 times-25) Articles; short items, verse, some short stories, relative to horses. Edward Dickinson. Ed. Rate not stated.

Query the following before submitting material, as they failed to reply to our questionnaire asking for full information: *Arizona Stockman*, 128 N. 1st Ave., Phoenix, Ariz.; *Back in the Saddle*, Box 1071, Cisco, Texas; *Bit & Spur*, P. O. Box 1458, Billings, Mont.; *The Blood Horse*, P. O. Box 1520, Lexington, Ky.; *The Chronicle*, Middleburg, Va.; *The Eastern Breeder*, Warrenton, Va.; *The Harness Horse*, Telegraph Press Bldg., Harrisburg, Pa.; *The Horse*, Remount Assn., Washington, D. C.; *Hoofs and Horns*, P. O. Box 790, Tucson, Ariz.; *The Horseman's Journal*, P. O. Box 874, Wichita, Kans.; *The Illinois Horseman*, Topeka, Ill.; *The Morgan Horse*, 90 Broad St., New York; *The Pony Express*, W. Main St., Gas City, Ind.; *The Quarter Horse*, 6204 College, Houston 5, Texas; *The Ranchman*, Tulsa, Okla.; *The Tennessee Walking Horse*, Lewisburg, Tenn.; *The Thoroughbred of California*, 4824 Sunset Blvd., Los Angeles 27; *Thoroughbred Record*, P. O. Box 580, Lexington, Ky.; *Turf & Sport Digest*, Baltimore 12, Md.; *Western Horse News*, Holt, Mich.; *Western Livestock Journal*, Union Stock Yards, Los Angeles, Calif.

Regrettably we do not have the addresses of the following: *Morocco Spotted Horse News*, *The Horse World*, *Horsemen's News*, *The Stake Bulletin*, *The Buckboard*, *The Western Thoroughbred*, *American Shetland Journal*, *The Florida Cattleman*, *Tanbark & Turf*, *The Maryland Horse*, *Horse World*, *Percheron News*, *Saddle & Bridle*, and *Southern Horseman*.



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# NOTES OF A MYSTERY REVIEWER ON FACING ANOTHER LOT OF FALL BOOKS

By JAMES B. SANDOE

James B. Sandoe, recorder librarian of the University of Colorado, is reviewer of mysteries for the Chicago Sun-Times, and editor of the anthology "Murder — Plain and Fanciful." He won the 1949 "Edgar" (a bust of Poe) for being the outstanding critic in the mystery field.

I guess perhaps there ought to be a law. Or, since there are a good many too many laws already, a dictate of etiquette. It would argue with perfect gentility that no mystery reviewer should stay at his job longer than, say, two years without some respite, since in two years his wits would either be atrophied or sunk into mere acidulous resignation.

This is the fourth or fifth spate of Fall books I have had to cram my reading shelf and

it seems apparent that I must review nearly all of them with a jaundiced eye. That "nearly" is probably the only salvation of a self-respecting reviewer, because there are still some books I can approach with a level stomach.

First of all, the new writer seems to promise some mitigation of routine. And every year there is at least one new writer who manages it. Or again, there are certain steady dependables whose new books promise literacy, ingenuity and flavor. Elizabeth Daly would be one in a spare but admirable company and so too would Rex Stout for the pungency of his narrator (Archie Goodwin) and in spite of the exceptional unevenness of his plotting.

One can feed too on hope and fancy yet another novel from the preoccupied Dorothy Sayers. Or see with relief that the Fall announcements list a new novel from Raymond Chandler whose five years between novels have been a very long wait indeed. Or hope that an American publisher will at last have discovered the curious capacities of such little-known English writers as Josephine Bell and the indescribable Gladys Mitchell. Little, Brown has rediscovered the ripe novels of Cyril Hare and promises to publish his flawed but still admirable "When the Wind Blows" before Christmas.

But hope as one may there are still to be faced among the forthcoming books fistfull of the old familiars, dull and profitless. For the detective story more even than the romantic novel feeds upon patterns. And detective story readers appear to feed upon them as well. But the critic, looking again upon a Perry Mason jacket, is reasonably sure that he has read it all before, pressed through that thicket of Rotarian prose and past moderately gratifying legal fireworks to a conclusion which at that point does not matter very much.

And I confess that when a new tale by Leslie Ford arrives, fresh from serialization in one of the slicks, I quail before plunging through the sticky tide of romantic complications which impede the essential plot. And when the publisher persists in advertising a "novel of suspense" I am reasonably certain that what faces me is a set of inflamed galleys representing the imaginary state of mind of

a murderer in whom I will find no compulsion through a sea of prose conned without skill from a textbook in abnormal psychology.

The considerate critic, flinching at the prospect of familiar plots retold in indifferent prose, can find only temporary excuse in the recollection that "Crime does not pay—enough." Mysteries do pay their authors too little for the work that must go into even very flimsy samples but compassion does not amend indifference to or ignorance of the elementary tenets of the grammarians and compassion cannot read with infinite tolerance paler and paler carbon copies of the same plots.

Thus the critic might with some reason be content merely to point out to his readers that Erle Stanley Gardner has published another novel, that Patricia Wentworth's Miss Silver, knitting and coughing on alternate pages, is accessible in the same story with a new title, that the Crime Club has once more "selected" the story that Louise Gimpson Squires has been rewriting for a decade.

Readers leap at an author's name or at a formula. They seem to have no critical perceptions and very little care for them. And for this reason writers capable of variety pin themselves fearfully to the pattern they have found successful. And this is a phenomenon which ought to be considered by that ever-present band of skeptics who once a year proclaim (as Ronald Knox and Jacques Barzun have in recent years, thereby joining a long if not especially distinguished band of mourners) that the detective story is written out, finished, exhausted, dead.

The detective story is not dead but it is trapped by readers' limited tastes, by publishers' fears, by taboos and by the restrictions suggested by the glorious possibilities of reprint rights, movie rights, television rights and all the rest of them.

One reader wants a romantic story and fastens to the new Eberhart like a limpet; another insists upon a hard-boiled story and will take any third-rate imitation of Hammett or Chandler that the rental librarian has at hand; still another bemoans the loss of S. S. Van Dine because he was so instructive, forgetful of the Britannica which has the same information in a tenth of the space, better organized and more comprehensive.

There are writers with the sort of courage Brett Halliday displayed in the Spring's "A Taste for Violence" (Dodd, Mead). Halliday certainly knew as he planned it that his concern with labor and with capital would eliminate it from slicks and pulps and gravely limit its reprint chances. And yet he wrote it. The tale is neatly enough plotted, whatever its incidental fidgets and shortcomings, but its most particular merit to my mind is its courage in the face of economic probability.

And it seems to me entirely possible that writers and publishers could mitigate a good deal of the dull rote of any season's new publications by acquiring a modicum of this same courage. For I have a conviction that the public is more supple than publishers or authors are at present ready to

concede. The superstitions within which they bind themselves, the incantation which drones out with dubious authority *What The Public Wants*, is far more timid than that same public.

I say this because in another segment of the lunatic life I lead I have found the Public unsistent and pliable. I have seen this same public, used to the films and apprehensive of greatness, cram a theatre to see the plays of Shakespeare not out of duty but from the affection they should breed. And I have seen the same public, used to the quasi-realistic stage settings of our amateur theatre, adapt themselves to a set of grey screens and listen attentively to the verse of Christopher Marlowe as it unfolded the fantastic history of Doctor Faustus.

Just as I believe that film producers and stage directors underestimate the taste of the public so I believe that writers and publishers feed the public this year's pap because it has sold last year. This is good business or as good business as business usually is. But it suffers from a short-sightedness bound to howl with anguish and reproach when sales drop because last year's pap is not new or nourishing.

Readers are not infinitely adaptable and some readers will never fix themselves with devotion to the precise pages of a tale by Dorothy Sayers. Still others will continue to insist that Dashiell Hammett is too rough for their delicate sensibilities. But readers without this burden of refinement and

sensibility have already discovered that Hammett's prose is as fine and as supple as Hemingway's and his object often a good deal less pretentious. Still others will have observed with keen delight that beyond her Tory fidgets and snobberies, Dorothy Sayers is a craftsman of a rare distinction.

Detective stories have and will continue (thanks to the wide boundaries of the form) to be nearly as various as novels and their public will be as various as the readers of James M. Cain and Angela Thirkell. My argument leans less upon their variety than upon their taste or their capacity to develop taste. Few readers will have to be reminded of the cloudburst of hard-boiled tales that succeeded the success of Hammett and Chandler. And few readers will need to be reminded that the shower of abominable imitations was brief. It would have continued as long as readers bought the stuff in sufficient quantities: they didn't. It is this sort of fact that seems memorable and heartening when the Fall books pour in for review and look, in bulk, like a chore rather than a challenge.

*And so, to writers as to publishers, I should like to make a plea for less slavish devotion to formula (particularly slick magazine formula), more attention to a responsible articulation of the bones of plotting, more devotion to the fleshing of those bones, and less fretful glancing over the shoulder at the impalpable ghost of "what the public is supposed to want."*

## ||| HERE'S TO BETTER WRITING!

. . . By OLIVE H. RABE

BOOKS, books, and more books aimed at helping writers become better writers roll off the presses each year. And 1949 has been no exception.

For an over-all view of the writing field, adult and juvenile, it would be difficult to find a better guide than "The Writer's Handbook," edited by A. S. Burack (The Writer, Inc., \$4.50). This book (almost a "Writers' Conference" in itself) considers every phase of the profession—what to write about, how to do it, where to sell it. The sixty-nine chapters are written by well-known writers, among them Betty Smith, Mackinlay Kantor, Howard Lindsay, Hervey Allen, Edward Weeks, Wallace Stenger, Bernard de Voto.

No matter what a person writes, he is sure to be stimulated by "The Art of Readable Writing" by Rudolf Flesch (Harper, \$3.00). Not that he will necessarily agree with the Flesch axiom "Write as you talk." No one will if he writes for a limited audience. But his case against obscure writing without a personalized slant is not to be shrugged off; neither is his reason for flouting some taboos of grammarians.

Those who are interested in non-fiction, especially articles, will find in "Modern Feature Writing" by DeWitt G. Reddick (Harper, \$4.00) detailed analysis that shows what makes an article tick. This thorough-going introductory text will help writers in thinking up arresting titles, effective leads, and climactic endings.

Writers in the editorial field will find just about everything they need to know in a lively text that fills a long-felt need—"Editor and Editorial Writer" by A. Gayle Waldrop (Rinehart, \$4.00). The book is peppered with examples of editorials—serious, preachy, pompous, gay, persuasive, antagonizing—and pointed paragraphs with and without punch. It is really a *must* in its field.

Homemaking, another special field, is covered in "How to Write for Homemakers" by Lou Richardson and Genevieve Callahan (Iowa State College Press, \$3.00). Here is specific advice on turning out clear and inviting recipes, releases about new products, arranging demonstrations, etc.

The richer the literary background of the fiction writer, the better his writing is likely to be. "The Art of Modern Fiction" by West and Stallman (Rinehart, \$3.50) gives practically a college course in appreciation of good literature. Examples from Pirandello, Crane, de Maupassant, Tchekhov, Hemingway and others serve as a basis for analysis, questions, and exercises.

"Short Story Writing" by F. Orlin Tremaine (Rodale Press, \$3.50) gives detailed advice on how to develop plot, character, suspense, and atmosphere for the leaders of the all-fiction market. The author is confident that any writer can make sales by following his instructions, *provided* he turns out one story a week for ten weeks and lets them pile up without reading them. Thereafter his system calls for reading one of the early stories critically and writing a new one each week until the twentieth week. After that any writer can expect to send out stories that will bring in checks!

For help in choosing the right word, the leisurely writer will delight in "Mark My Words, A Guide to Modern Usage and Expression," by John B. Opdycke (Harper, \$5.00). And the harassed writer, pouring out a flood of words, may be grateful for one-line definitions in "The Word Bank"

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The Author & Journalist

# Radio-Video Markets

By ELIZABETH HAZELTON

OVER a period of years, five programs have proven outstanding as the best markets for the new writer by their consistent purchase of scripts from playwrights not already firmly established in the radio field. The freelance's favorite five are: "Stars Over Hollywood," "Skippy Hollywood Theatre," "Grand Central Station," "First Nighter," and "Dr. Christian."

As a radio writer, I myself got my start by sales to three of these "best bets"; in my avocation as teacher of adult education classes in radio and television writing at the Hollywood Center for Adult Education, and North Hollywood Evening High School, I have had a chance to observe student sales over a period of five years. During this time, forty-eight of my students have sold plays to network commercial programs, and their earnings now total \$15,800. At least 90 per cent of these student sales were to the "Favorite Five" programs. And most of the students were making their *first* sales, approaching these markets as unknowns who had never before sold a play *anywhere*.

Here are market pointers on the five:

**STARS OVER HOLLYWOOD**, CBS, Saturday, 10:00 a.m. PST.

This half-hour program features star names each week; therefore scripts should provide a rewarding star role. While mature players, famous on stage or screen, are frequently featured, scripts built for young men or women have the best chance, since screen newcomers just reaching prominence are most often used. Program offers complete freedom in type of story: buys comedy, drama, romance, melodrama, occasionally farce, and even fantasy. Scripts should have a playing time of 22 minutes, divided as evenly as possible into two acts. Each act opens with a short narration by the announcer, which must be supplied by the author. The announcer should not come into the script at any other time. Only type of narration acceptable in the body of the script is first-person narration, in which the leading character tells the story. If this structure is used, it should be established from the first, and the device should be carried through the entire script. First-person narration, adding as it does to the length of the starring role, may appeal to the featured player, but writers must not rely too much on this device. Use first-person method only when it is necessary and dramatically effective to enter into the inner thoughts and feelings of the leading character.

Cast limitation is five. Actors playing minor roles may double *once*, thereby allowing seven or eight characters, if necessary, but a cast of three to five characters is preferred.

Payment is \$250 for a single performance. Original plays, never before broadcast, are much preferred, but program occasionally buys second rights. If your play has been broadcast previously, give full particulars, when you submit the script. If accepted by the agency and sponsor, scripts are placed in the active file, and held for casting. When a suitable star is contracted, the script is submitted, along with two or three others, and the star makes a choice. This method sometimes means a delay of

weeks, or even months, before the script is paid for, since payment is made *after* broadcast. However, the author may submit his script elsewhere during the interval, but must notify the agency immediately if he sells it. If an author has a script in the active file, he should check with the agency frequently, or listen regularly to the program. Occasionally authors have not been advised of the broadcast until they received their checks—a great disappointment to the new playwright for whom this may be that all-important "first." Submit scripts to "Stars Over Hollywood," 9370 Santa Monica Blvd., Beverly Hills, California.

**SKIPPY HOLLYWOOD THEATRE**, (check for time and station in your community).

Very similar in format to "Stars—" this program also features "names," thus requires a fat starring role. Program buys comedy, drama, melodrama, romance, fantasy, farce. Wants no crime or horror stories. Producer Les Mitchel likes "unusual" scripts, occasionally buys plays somewhat away from the typical commercial pattern, but sponsor won't okay anything genuinely experimental. Play should have a good, solid story. Two acts, 22 minutes playing time. Acts open with short narration; first-person narration scripts are acceptable. Prefers a maximum of six characters, with one or two possible to double.

Payment is \$250 for first rights, which licenses one performance by transcription on each station in the United States and Canada for a period of six months, and in foreign countries for a period of five years. Payment for second rights is \$150. As in the case of "Stars Over Hollywood," scripts okayed by Les Mitchel and the sponsor are placed in an active file, to await casting. During the period of waiting, writer may submit script elsewhere. Payment is made after the transcription record is cut. A contract is sent to the author for signature shortly before the recording session. Submit scripts to Budd Loesser, script editor, Les Mitchel Productions, 9310 Hillrose Ave., Sunland, California.

**GRAND CENTRAL STATION**, CBS, Saturday, 9:30 a.m. PST.

While this half-hour program does feature Broadway "names," it is perhaps not quite so essential that the script have an extremely dominant leading role; program sometimes presents an all-star cast. Martin Horrell, producer and editor, prefers plays of strong dramatic impact; buys drama, romance, melodrama, adventure, rarely accepts anything with a comedy flavor, and hates farce. One of the most helpful and encouraging editors in the radio business, Mr. Horrell writes personal letters of rejection, giving constructive criticism that may aid the new writer in making future sales to the program—a great boon to the neophyte, depressed by the cold, impersonal mimeographed form sent out by most agencies, which gives no *reason* for the rejection.

Plays should have some connection, though it may be remote, with New York's famous Grand Central Station. Listen to the program to note

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# ANOTHER HALF CENTURY IN BOOK BUSINESS

... By OUR NEW YORK CORRESPONDENT

NEVER before in the history of book publishing has anybody's guess been as good as another's. There are no longer any outstanding authorities . . . only thinkers and hoppers.

Of nearly a score of New York book publishers interviewed, the President of the Rockport Press Inc., at 545 5th Ave., New York 17, Boris deTanko, let down his hair most of all. Other publishers more or less agreed with him. He opened up with this: "The book publishing profession will be as second rate as Great Britain unless publishers begin putting out sound books instead of trash." There have been too many unworthy books in the past few years and the public is tired of literary dissipation. People are more advanced in their tastes than many publishers believe. Why, even a banker for three publishers told me last night that hereafter he and his wife will read every book before advancing credit, no matter what editors say. *If more books were chosen in the home instead of at literary teas, there would be more buyers."*

"What do you mean by sound books?" we asked. "I mean books with a message . . . some spiritual value as well as sex and emotion. Have American book readers dropped so low in taste that there has to be rape in every chapter? Do Americans flaunt conventions and laugh at things heretofore considered righteous? No wonder books like 'Peace of Mind,' 'Peace of Soul' and 'The Greatest Story Ever Told,' are outselling sensational junk."

And then deTanko went on: "We are entering a new phase in human history and the people are conscious of a change. Maybe they don't know what that change is, but they feel it. This is not a criticism, but a fact—publishers must be very careful in their selection of manuscripts during the coming year and not base their judgment on past records or statistics. And they should not leave it to their salesmen who heretofore have been good idea men, but now are no better than the book-store clerk who tries to sell a book like a hat or perfume. Publishers have no one to blame but themselves for the slump in book sales. People have asked for bread and received a stone—some very hot stones . . . but still stones. There was no nourishment in them. Book clubs like dope peddlers have only sickened readers by trying to force inferior merchandise on supposedly lazy book buyers."

deTanko hesitated only a moment. "Publishers who continue to lack good taste and clear vision and think only of money instead of moral values, will reap chaff. The book dollar is now in a flatter purse and doesn't come out so readily. The publishing business would not be in such a deplorable state of affairs if publishers hadn't been so eager for sensational and unworthy books which had no nourishment for hungry hearts. There is no nausea worse than being fed up with froth."

A sense of optimism was also shown by Ed Kuhn, editor of Whittlesey House, 330 W. 42nd St. He said: "Things are definitely on the upgrade. There is at least a temporary flourish in fiction sales. Whether this will continue I can't say, but I hope so."

Good books should do it. Elliott B. Macrae, President of E. P. Dutton at 300 4th Ave., New York, said that he looked forward to a great improvement in book publishing this winter. He was emphatic that Dutton would publish only substantial books—not those of the sensational, just-for-the-sake-of-possible-big-sale type.

Mr. Anthony of Merit Publications, publishers of sound books of nourishment such as Harold Sherman's "You Live After Death" which was condensed in *Liberty Magazine*, agreed to a large extent with Boris deTanko.

One Fifth Avenue publisher answered: "I prefer not to be quoted for I am too busy to answer the many letters that always pour in when I make a statement for publication." But he added: "Price of course is a factor. No book is worth over \$3—and not even that much. But we can't do any better with costs as they are. Heretofore books have been permanent merchandise, but home libraries have been replaced by television sets. For the price of a book you can pay a weekly installment on a good television set. Therefore, a book has to be more than entertainment. It must be food and inspiration."

"I believe fiction has fallen down because books are not only too costly but don't deliver the entertainment and nourishment promised by advertising or reviews. Books can be oversold just as a movie. The realization is flat in comparison with anticipation. I am really looking for new author-blood. I think an entire new consciousness of writing might be good for a publisher. Last week an unknown writer told me he was writing 'on the scene.' By that he meant that everything described in his book was written under observation so that the publisher could assure the reader there was color in it because the author had photographed every scene fictionized. He wanted me to publish his story (40,000 words) with photographs (inexpensive offset) so that every left hand page had a picture and the right hand side the script. Maybe it would sell. Who knows? At least it is a new consciousness, and I am considering it. By the time this is published, I will have had the thing well on its way or forgotten."

(Continued on Page 22)

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# BOOK PUBLISHERS

NOVEMBER, 1949

This directory of American book publishers is brought up to date and published annually. Information includes name of firm, address, the approximate number of titles issued per year, types of books published, preferred length limits, methods of remuneration, and the name of editor or officer in charge of buying manuscripts. Publishers who have furnished incomplete information in all probability do not ordinarily consider submitted material. "Vanity publishers"—that is, concerns that publish at author's expense, without regard to merit of material—have been excluded in all cases where the facts are known to us. It is suggested that readers preserve this issue, and make corrections, as changes in the publishing field are noted in the Literary Market Tips department from month to month, until the next directory is published a year hence.

**Abingdon-Cokesbury Press**, 150 5th Ave., New York 11 and 810 Broadway, Nashville 2, Tenn. (50 titles yearly.) Religious, ethical, church school books, religious education texts; history, hymnody, philosophy. Juvenile (12 titles yearly), fiction and non-fiction; leisure-time activity books for adults and young people. Preferred length, 40-75,000. Royalties. Nolan B. Harmon, Jr. Invites Mss.

**Acorn Publishing Co.**, Rockville, Centre, N. Y. (5-10 titles yearly.) Specialized publishers of aptitude and achievement tests. Royalties. Invites submissions. Andrew J. MacElroy.

**Addison-Wesley Press, Inc.**, Cambridge 42, Mass. (10) Engineering and science college textbooks. W. H. Blaisdell. Query.

**Aladdin Books** (Division of American Book Co.), 554 Madison Ave., New York 22. (20 titles yearly.) Specialized publishers of juvenile fiction and non-fiction. Royalties. Invites submissions. Mrs. Lillian J. Bragdon.

**Allen, Towne and Heath, Inc.**, 1 Madison Ave., New York 19. Interested only in music or closely related subjects. Novels; non-fiction, plays, readings; translations; reprints; juvenile non-fiction. Standard contracts and royalties. David Ewen. Invites Mss.

**Allyn and Bacon**, 50 Beacon St., Boston. (35 titles yearly.) Textbooks. Royalties. Paul V. Bacon, editor-in-chief.

**Alved of Detroit, Inc.**, 532 Buhl Bldg., Detroit 26. (3-10 titles yearly.) Specialized publishers, novels, non-fiction, 60-100,000. Royalties. Alvin C. Hamer.

**American Assn. for State & Local History**, State House, Montpelier, Vt. Bulletins regarding techniques of historical societies and historical writing. Invites correspondence concerning Mss. from qualified historians.

**American Baptist Publication Society (The)**, 1701-3 Chestnut St., Philadelphia 3. (See The Judson Press.)

**American Book Company**, 88 Lexington Ave., New York. (50-100 titles yearly.) School and college textbooks. Royalties. W. W. Livengood.

**American Geographical Society**, Broadway & 156th St., New York 32. Geography books. Invites Mss. Charles R. Hitchcock.

**American Library Association**, 50 E. Huron St., Chicago 11. (10-20 titles yearly.) Bibliographies, indexes, books on all aspects and types of library service. Does not invite general submissions. Royalties. E. O. Fontaine.

**Americana House**, Publishers, 18 E. Chestnut St., Chicago 11. (6-10 titles yearly.) Specialized publishers of Americana history. Royalties. Invites submissions. Ralph G. Newman. Sometimes outright purchase.

**America Press**, 70 E. 45th St., New York, N. Y. (3 titles yearly.) Religious books. Royalties. Robert C. Hartnett. Does not invite Mss.

**American Society for Metals**, 7301 Euclid Ave., Cleveland 3. (4 to 10 titles yearly.) Textbooks and technical books on metals, 200 to 500 pages. Royalties; outright purchase. E. E. Thum; Mr. Ray T. Bayless. Query before submitting.

**American Sunday School Union**, 1816 Chestnut St., Philadelphia 3. Religious stories, articles. outright purchase. Invites Mss. Rev. W. M. Jones.

**American Technical Society**, Drexel Ave. and 58th St., Chicago 37. (Approx. 25 titles yearly.) Technical books, all kinds; vocational textbooks. Royalties or outright purchase. J. Ralph Dalsell.

**American Tract Society**, 21 W. 46th St., New York 19. (24-36 titles yearly.) Religious tracts, 600-1000. Up to \$10 per Mss. Invites Mss.

**Anderson, (The W. H.) Co.**, 524 Main St., Cincinnati 1. (10 titles.) Law books only.

**Antioch Press (The)**, Yellow Springs, Ohio. (Up to 10 titles yearly.) Textbooks, translations, essays, non-fiction, Americana. Royalties, occasionally author's expense. Write before submitting Mss. Freeman Champney, Mgr.

**Appleton-Century-Crofts, Inc.**, 35 W. 32nd St., New York. (General publishers.) Novels, non-fiction; biography, autobiography, memoirs, books on psychology, sociology, textbooks, journalism, history, not less than 50,000. Juveniles; books for older boys and girls. Books dealing with the drama; travel books. Textbooks. Royalties. Theodore M. Purdy. Invites Mss.

**Architectural Book Publishing Co., Inc.**, 112 W. 46th St., New York 19. (10 titles yearly.) Textbooks on architectural art, textiles, interior decorations. Technical works, translations, reference and standard works. Royalties, occasionally author's expense. W. M. McRostie.

**Archway Press**, 41 W. 47th St., New York 19. Interested only in special art and gift items.

**Arco Publishing Co.**, 480 Lexington Ave., New York. (30 titles yearly.) How-to-do it books, Civil Service, non-fiction, adult. Royalties and outright purchase. David Turner. Invites Mss.

**Arkham House**, Sauk City, Wis. (8 titles yearly.) Fiction novels, short stories, those with a supernatural or weird theme, 65-100,000. Customary royalties. Cordially invites submissions, but now overstocked. August Derleth.

**Artists & Writers Guild, Inc.**, 200 5th Ave., New York 10. (40 to 50 titles yearly.) General publishers of juvenile fiction and non-fiction. Usually outright purchase. Invites Mss.

**Asia Press**, 62 W. 45th St., New York 19. Books only about Asian subjects or by Asian writers. Submission of such manuscripts invited. (For the present, these books will be published by the John Day Co., under double imprint.)

**Association Press**, 291 Broadway, New York 7. (25-30 titles yearly.) Non-fiction, on religious subjects, sociology, social problems, recreation, physical topics, group work, education, guidance, inspirational. Occasionally author's expense. Royalties. L. K. Hall.

**Atlantic Monthly Press**, 8 Arlington St., Boston. (45 titles yearly.) (Publishes with Little Brown.) Fiction; non-fiction; textbooks, juvenile. Royalties. Dudley H. Cloud, Dir. Solicits Mss.

**Audel & Co.**, 49 W. 23rd St., New York 10. Technical books on mechanics. Invites Mss.

**Augsburg Publishing House**, 425 S. 4th St., Minneapolis 15, Minn. (15-20 titles yearly.) Lutheran religious books. Considers Mss. but requires considerable time for decisions. Outright payment, occasionally royalties or author's expense. Randolph E. Haugan, Mgr.

**Augustana Book Concern**, Rock Island, Ill. Religious books. Outright purchase. Dr. Daniel Nystrom. Invites Mss.

**Aurand Press**, 900 N. 3rd St., Harrisburg, Pa. (2 to 6 titles yearly.) Pennsylvania history. (About 6 titles yearly.) Royalties, outright purchase. A. Monroe Aurand, Jr.

**Avon Publishing Co.**, 119 W. 57th St., New York 16. (70 titles yearly.) Preferred length, 65,000. Novels, plays, readings, poetry, reprints. Royalties. D. A. Wohlheim.

**Aviation Press**, 291 Grant Rd., Mountain View, Calif. 1 or 2 titles yearly.) Aviation textbooks; aeronautical technical books. Royalties. Lt. Leslie Thorpe, Ed.

**Baker (Walter H.) Company, Inc.**, 178 Tremont St., Boston 11. Plays, platform readings, material for entertainment. Special day programs for schools. Royalties or outright purchase. Theodore Johnson.

**Bancroft-Whitney Co.**, 200 McAllister St., San Francisco 1. (100 titles yearly.) Law books. Royalties, outright purchase, sometimes author's expense.

**Bankers Publishing Co.**, 475 Main St., Cambridge, Mass. (4 titles yearly.) Banking and finance books. Keith F. Warren.

**Banks-Baldwin Law Publishing Co.**, 1904 Ansel Road, Cleveland, Ohio. (15 to 50 titles yearly.) Law texts, state statutes, digests, etc. Outright purchase. Wm. L. Baldwin.

**Banks Upshaw & Co.**, 707 Browder St., Dallas 1, Texas. (20 titles yearly.) Textbooks and juvenile non-fiction, games, novels. Royalties. Invites Mss. W. A. Stigler.

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**Barrows (M.) & Co., Inc.**, 114 E. 32nd St., New York 16. (15 titles yearly.) Homemaking, gardening, cooking, decorating, how-to craft books, antiques, incl. history. Royalties. Helen Van Peit Wilson.

**Bartholomew House, Inc.**, 205 E. 42nd St., New York 17. (Varying number of titles yearly.) General publishers of non-fiction, 60-80,000; speaker sport books; self-improvement and "how-to." Invites submissions. Royalties. Douglas L. Lockhart.

**Beacon Press (The)**, 25 Beacon St., Boston. (25 titles yearly.) Non-fiction only: philosophy, world affairs, liberal religious books; emphasis on highest scholarship. Royalties or outright purchase; rarely author's expense. Invites Mss. Query first. Melvin Arnold. (No Mss. wanted through 1951).

**Beechurst Press, Inc.**, The, 296 Broadway, New York. Better-grade fiction and non-fiction; practical books. Royalty or outright purchase. Thomas Yoseloff. Invites Mss.

**Bennett (Charles A.) Co., Inc.**, 237 N. Monroe St., Peoria 3, Ill. (8 titles yearly.) Textbooks and reference books on industrial education, home economics, art, crafts, technical. Royalties. L. L. Simpson, Pres.; Paul Van Winkle.

**Behrman House, Inc.**, 1261 Broadway at 31st St., New York 1. (About 6 titles yearly.) Novels, non-fiction; textbooks; poetry; juvenile fiction and non-fiction; all of Jewish interest.

**Bender (Matthew) & Co., Inc.**, 109 State St., Albany, N. Y. 149 Broadway, New York. (About 100 titles yearly.) Single volume and encyclopedic law texts for all states, annotated statutes, form books, reports, 500 to 10,000 pages. Royalties and outright purchase. Invites Mss.

**Benziger Brothers, Inc.**, 12-14 W. 3rd St., New York. (40 titles yearly.) Books for Catholics, any subject. Royalties, outright purchase, or author's expense.

**Biblon Publishers**, 4828 N. Kenmore Ave., Chicago 40. Religious books only. Royalties. Paul C. Hoffman.

**Binfords and Mort, Graphic Arts Bldg.**, Portland, Ore. (12-15 titles yearly.) Material pertaining to the Northwest. Novels, non-fiction, textbooks, plays, poetry, reprints, juvenile fiction and non-fiction, 60-80,000 words. Royalties, author's expense. Peter Binford.

**Blakiston Co. (The)**, 1012 Walnut St., Philadelphia 5. (30-40 titles yearly.) Medical and Scientific Division—Science, agriculture, bacteriology, botany, biology, chemistry, geology, physics, medicine, pharmacy, dentistry, economics. Textbooks, reference books. Royalties. James B. Lackey. Invites Mss.

**Blue Ribbon Books, Inc.**, 14 W. 40th St., New York. (Division of Garden City Pub. Co., Inc.) Reprint editions of novels, non-fiction.

**Bobbs-Merrill Co., Inc. (The)**, 730 N. Meridian St., Indianapolis. (75 titles yearly.) Novels, 60,000 words up, all types. Juvenile fiction and non-fiction, 20,000 words up. Adult non-fiction—biography, history, and other subjects of general interest. 60,000 words up. Textbooks for schools and grades. Law books. Royalties. General publications. Mrs. Rosemary B. York; juveniles, Miss Patricia Jones; textbooks, Lowe Berger; law books, R. L. Moorhead. Invites Mss.

**Bowker, (R. R.) Co.**, 62 W. 45th St., New York 19. (4-5 titles yearly.) Booktrade and library texts. Royalties. Fredric G. Melcher.

**Branford, Charles T.**, 6 Beacon St., Boston 8. (5 titles yearly.) Non-fiction; especially arts and crafts. Royalties. Invites Mss.

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**Bruce Publishing Co.**, 540 N. Milwaukee St., Milwaukee 1, Wis. (45 titles yearly.) 4 or 5 literary novels; textbooks for elementary and secondary schools, and colleges; technical and mechanical books; Catholic religious books; juvenile fiction and non-fiction. Royalties. Wm. C. Bruce, Ed.

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**Burgess Publishing Co.**, 426 S. 6th St., Minneapolis. (75 titles yearly.) Mimeograph and photo offset publishers. Textbooks and technical books. Royalties, occasionally author's expense. Charles S. Hutchinson. (No 1949 report.)

**Cadillac Publishing Co., Inc.**, 220 5th Ave., New York 1. Currently interested in non-fiction books of the self-help and how-to types which have a general appeal. Max Shapiro. Please query before submitting.

**Callaghan & Co.**, 401 E. Ohio St., Chicago 11. (75 to 100 titles yearly.) Law textbooks, reprints, and translations. Royalties, outright purchase, sometimes author's expense. Invites Mss. (No 1949 report.)

**Cambridge University Press**, 51 Madison Ave., New York 10. (100 titles yearly.) Non-fiction: technical and religious books; plays, readings, poetry, translations. Plan of remuneration not given. F. Ronald Mansbridge.

**Capitol Publishing Co.**, 139 5th Ave., New York 10. (10 titles yearly.) Juvenile fiction and non-fiction. Royalties and outright purchase. K. M. Plowitz. (No 1949 report.)

**Carnegie Press**, Carnegie Inst. of Technology, Pittsburgh, Pa. (4 titles yearly.) Non-fiction. Royalties, sometimes author's payment. Invites Mss. Stanley R. March.

**Catholic University of America Press**, 620 Michigan Ave., N.E., Washington 7. D. C. Query. Rev. James A. Magner.

**Caxton House**, 9 Rockefeller Plaza, New York 20. (8 titles yearly.) Non-fiction; self-help books to 300,000; 35-50,000 words; reprints. Outright purchase. Arthur Zeiger. Invites Mss. (No 1949 report.)

**Coston Printers, Ltd. (The)**, Caldwell, Idaho. (26 prewar.) Non-fiction; juvenile fiction and non-fiction. Royalties. J. H. Gipson. Invites Mss. (Will not catch up on pub. till late 1951.)

**Century House**, Watkins Glen, N. Y. (10 titles yearly.) Specialized publishers of Americana and antique books. 10% royalty. Dr. G. L. Freeman.

**Century Publications**, 139 N. Clark St., Chicago, Ill. Reprints.

**Chanticleer Press, Inc.**, 41 E. 50th St., New York 22. (25 titles yearly.) General publishers of non-fiction and juveniles. Royalties. Invites Mss. Milton Rugoff.

**Chemical Publishing Co., Inc.**, 26 Court St., Brooklyn, N. Y. (Unlimited titles yearly.) Chemical, technical and scientific books. Royalties.

**Childrens Press, Inc.**, Throop and Monroe Sts., Chicago 7. Juvenile books that will serve both the general trade and the school markets. Fiction and non-fiction. Margaret Friskey, Ed.

**Christian Science Monitor**, 1 Norway St., Boston 15, Mass. Non-fiction; poetry; games, novelties; juvenile fiction and non-fiction. Outright purchase. Erwin D. Canham, Ed.

**Chronica Botanica Co.**, P. O. Box 151, 77-79 Sartell Rd., Waltham, Mass. (10 titles yearly.) Non-fiction, 120,000. Royalties. F. Verdoorn.

**Clark Boardman Co., Ltd.**, 11 Park Place, New York 7. (3 titles yearly.) Publishers of law books. Royalties. Invites Mss. E. S. Morse.

**Coleman Ross Co., Inc.**, 25 W. 45th St., New York 19. (5 titles yearly.) Specialized publishers of music textbooks and technical books. Royalties. Herbert Coleman. Invites Mss.

**Columbia University Press**, 2960 Broadway, New York 27. (80 titles yearly.) Non-fiction, adult; biography, history, philosophy, philology, science, popular science, politics, sociology, education, religion; textbooks, translations. Royalties, or author's expense. Charles G. Proffitt.

**Colonial House**, 1409 E. Chelton Ave., Philadelphia 38. (5 titles yearly.) Juveniles featuring "our foreign neighbors," fiction and non-fiction, 20,000-100,000 words. Royalties. Invites Mss.

**Comstock Publishing Co., Inc.**, Cornell Heights, Ithaca, N. Y. (6-8 titles yearly.) Educational works on biological science; textbooks; non-fiction. Royalties, seldom author's expense. Invites Mss.

**Concordia Publishing House**, 3558 S. Jefferson Ave., St. Louis 18, Mo. (40 titles yearly.) Religious and devotional non-fiction books. Religious novels. Royalties. O. A. Dorn. Does not solicit Mss. (No 1949 report.)

**Conjure House Division of Business News Publishing Co.**, 450 W. Fort St., Detroit 26, Mich. (10 titles yearly.) General publishers, novels, non-fiction, and technical books on refrigeration, air conditioning. Royalties. G. P. Taubenack. Invites Mss.

**Cook, Ezra A., Publisher**, P. O. Box 796, Chicago 90, Ill. (10 titles yearly.) Books on fraternal subjects and particularly Freemasonry. Outright purchase. Invites Mss. on Freemasonry.

**Cornell Maritime Press**, Cambridge, Maryland. (5-10 titles yearly.) Specialized publishers in the broad field of marine non-fiction. Felix M. Cornell.

**Cornell University Press**, 124 Roberts Place, Ithaca, N. Y. (15-25 titles yearly.) Non-fiction, textbooks, technical books, translations. Royalties; occasionally author's expense. Invites Mss.

**Coward-McCann, Inc.**, 2 W. 45th St., New York 19. (40-50 titles yearly.) Novels, non-fiction, juveniles. Royalties. Cecil Goldbeck, Ed.; Dorothy Starr, Juvenile Ed. Invites Mss.

**Creative Age Press**, 11 E. 44th St., New York 17. (15-20 titles yearly.) Novels; non-fiction. Royalty basis. H. D. Vursell. Invites Mss.

**Crestwood Publishing Co.**, 1790 Broadway, New York 19. Western and love reprints only. 45,000. Outright purchase from book publishers. Samuel Birkman.

**Crime Club**, 14 W. 49th St., New York 20. (Affiliated with Doubleday Co. (48 titles yearly.) Mystery novels, 60,000-80,000. Royalties. I. S. Taylor. Invites Mss.

**Cross Publications**, 116 John St., New York 7. (3 titles yearly.) Juvenile fiction, non-fiction.

**Crowell (Thomas Y.) Co.**, 432 4th Ave., New York 16. (App. 40 titles yearly.) Novels; non-fiction; references; college textbooks; juvenile fiction and non-fiction, 50-90,000 words. Royalties. Submission of manuscripts invited. William Poole.

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**Dahl Publishing Co.**, Stamford, Conn. (10-12 titles yearly.) Technical books covering hotel and restaurant administration. Royalties, 10% of sale price. Query before submitting. Crete Dahl, Pres.

**Dartmouth Publications**, Baker Library, Hanover, N. H. Specialized publishers of Dartmouth authors.

**Davis (F. A.) Co.**, 1914-16 Cherry St., Philadelphia. (10 titles yearly.) Medical and nursing technical books. Royalties. Wendell H. Grenman. Invites competent Mss.

**Day (The John) Co.**, 62 W. 45th St., New York 19. (20-30 titles yearly.) General publishers. Royalty basis. Invites Mss.

**Decker Press, The**, Prairie City, Ill. (40 titles yearly.) Specialized publishers of poetry. Royalties; sometimes author's expense. Invites Mss. Ervin H. Tax.

**De La Mare, (A. T.) Co., Inc.**, 448 W. 37th St., New York 18. Garden books. Royalties. A. T. De La Mare, Jr. Does not invite Mss.

**Denlinger's**, 117 Hamilton Ave., Silver Springs, Md. (10 titles yearly.) Specialized publishers of dog, cat, pet books, bloodlines of different breeds, novelties about dogs. Royalties, outright purchase. Invites Mss. Milo G. Denlinger.

**Dennison, (T. S.) & Co.**, 635 E. 22nd St., Minneapolis. (50 titles yearly.) Plays and entertainment material. Outright purchase. L. M. Brings. Invites submissions.

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**Diesel Publications, Inc.**, 192 Lexington Ave., New York 16. Articles on diesel engine installations and related subjects. Outright purchase. Invites Mss. Brian P. Emerson; John Begley, Jr., Assoc. Ed.

**Dietz Press, Inc.**, 112 E. Cary St., Richmond 19, Va. (40-50 titles yearly.) Novels, non-fiction, gift books, juveniles, technical, poetry, historical and research, University publications. Royalties, outright purchase, or assistance to author, depending on market prospects of material. Poetry published only at author's expense. Usual royalty contract on fiction and popular biography. Send Mss. August Dietz, Jr., Pres.

**Dodd, Mead & Co.**, 432 4th Ave., New York 16. (125 titles yearly.) Novels 70,000 words up. Juveniles, ages 10 to 15. Non-fiction, adult and juveniles; travel, biography, nature, essays, arts and crafts. Poetry; translations. Royalties. F. C. Dodd. Invites Mss.

**Dodge Publishing Co.**, 200 E. 37th St., New York 16. Art Calendars and gift books.

**Donohue (M. A.) & Co.**, 711 S. Dearborn St., Chicago 5. Juvenile fiction and non-fiction. Reprints. Gift books. Religious books. Does not solicit Mss. Outright purchase. Marcus A. Donohue.

**Dorrance & Co.**, Drexel Bldg., Philadelphia. (40-50 titles yearly.) Particularly interested in verse; also publishes novels, non-fiction, technical books, religious books, juvenile fiction, and love fiction. Royalties. W. H. Dorraunce.

**Dorset House, Inc.**, 33 W. 42nd St., New York 18. (12 titles yearly.) Non-fiction; textbooks; popular psychology and inspirational books; particularly interested in vocational self-help, how-to-do books. Royalties; outright purchase, occasionally author's expense. N. L. Roberts. Mss. invited.

**Doubleday & Co.**, 14 W. 49th St., New York 20. (200-250 titles yearly.) Novels; non-fiction; mysteries; juvenile fiction and non-fiction. Royalties. Invites Mss.

**Dover Publications, Inc.**, 1780 Broadway, New York 19. (15 titles yearly.) Non-fiction, scientific books. Mainly royalties. Hayward Clirker. Query before submitting Mss.

**Drake (Frederick J.) & Co.**, 117 Green Bay Rd., Wilmette, Ill. Commercial art, mechanical, technical books; practical books for home study and vocational training. Royalties. S. W. Drake.

**Dramatic Publishing Co. (The)**, 1706 S. Prairie Ave., Chicago 16. (50-60 titles yearly.) Plays, especially 3-act plays suitable for high school, with one set, balanced cast or all women; one-act plays, especially contest plays; plays for young children, junior high; patriotic and religious plays; holiday plays; readings; general entertainment material. Outright purchase, or on royalty basis. Reports in 2-3 weeks.

**The Dryden Press, Inc.**, 386 4th Ave., New York 16. Specialized publishers of textbooks, non-fiction, and mathematical books. Royalties. Stanley Burnshaw. (No 1949 report.)

**Duell, Sloan & Pearce, Inc.**, 270 Madison Ave., New York. (50-70 titles yearly.) Novels, non-fiction. Royalties.

**Duke University Press**, College Station, Box 6697, Durham, N. C. (8-15 titles yearly.) Scholarly works. A. G. Brice, Ed. and Assoc. Dir. Royalties or author's expense.

**Duncan Hines, Inc.**, 285 Madison Ave., New York 17. Specialized publisher of Duncan Hines food books.

**Dutton (E. P.) & Co., Inc.**, 300 4th Ave., New York. (125 titles yearly.) Novels of permanent literary value; mystery and detective fiction. Non-fiction; religion, travel, fine arts, biography, memoirs, belles lettres, history, science, psychology, psychics, child culture. Poetry. Textbooks and technical works if of general interest, translations, reference works. Juvenile fiction and non-fiction; fairy tales. Royalties. Nicholas Wreden, Mss. Ed.; Marguerite Vance, Juv. Ed.

**Eerdman (William B.) Publishing Co.**, 255 Jefferson Ave., S. E. Grand Rapids, Mich. (60 to 80 titles yearly.) Religious works—non-fiction, novels, juvenile fiction, 15,000-100,000. Royalties, 10%, outright purchase. Query before submission.

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**Eleska Studios**, 190 Lexington Ave., New York. (10 titles yearly.) Juvenile non-fiction. Eleanor Eleska. Does not invite Mss.

**Elsevier Publishing Co., Inc.**, 215 4th Ave., New York 3. Technical books on physics, chemistry, biochemistry.

**Fairchild Publications, Inc.**, 7 E. 12th St., New York 3 (12 or more titles yearly.) Non-fiction and technical books covering textiles, fashions, home furnishings, 30,000-50,000. Royalties. Henry Zwirner.

**Falmouth Publishing House**, 4 Milk St., P. O. Box 168, Portland, Me. (25 titles yearly.) Non-fiction, both adult and juvenile; poetry. Royalty, or a cooperative basis. Invites Mss. especially of New England interest. Leon Tebbetts.

**Farrar, Straus & Co.**, 53 E. 34th St., New York 16. Novels; non-fiction, poetry; translations, 60,000-75,000. Royalties. John Farrar. Invites Mss.

**Fell (Frederick), Inc.**, 386 4th Ave., New York 16. (12-15 titles yearly.) Novels; non-fiction; juvenile fiction. (70,000 words up.) Royalties. (Query first.) Frederick V. Fell. Invites Mss.

**Fideler Co., The**, 40 Ionia Ave., N. W. Grand Rapids 2, Mich. (12 titles yearly.) Textbooks; juvenile fiction and non-fiction. Outright purchase. Does not invite submissions. L. G. Beattie.

**Field Enterprises, Inc.**, (World Book Encyclopedia, Childcraft). Specialized publishers of subscription books only. Does not invite Mss. J. Morris Jones. (No 1949 report.)

**Fine Editions Press, The**, 227 E. 45th St., New York. (6-7 titles yearly.) General publishers specializing in poetry. Usual volume, 64-48 pp. Gustav Davidson, Dir.

**Fleming Book Co.**, 728 Madison Ave., York, Pa. Books on magic. Walker Fleming.

**Follett Publishing Co.**, 1255 S. Wabash Ave., Chicago. (20 titles yearly.) Textbooks; elementary, high school, college. Royalties and outright purchase. Linton J. Keith. Invites Mss.

**Forbes (B. C.) & Sons Pub. Co., Inc.**, 120 5th Ave., New York 11. (6 to 12 titles yearly.) Specializes in business and financial non-fiction, textbooks, and technical books on investing. Royalties. M. S. Forbes. Invites Mss.

**Fordham University Press**, 441 E. Fordham Rd., New York 58. Non-fiction; textbooks; science books; some religious. Royalties; author's expense for some special works. Inquire regarding submissions. Rev. Edwin A. Quain, S. J., Dir.

**French (Samuel) Inc.**, 25 W. 45th St., New York 19. Plays for Broadway, amateurs, Little Theatres, etc. Royalties or outright purchase.

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**Garden City Publishing Co., Inc.**, Garden City, New York. (Affiliated with Doubleday & Co.) Reprint fiction and non-fiction, juveniles. Few manuscripts purchased. Royalties. Van H. Cartmell.

**Gilmory Society**, 317 E. Fordham Rd., New York 58. Specialized publishers of Catholic religious books.

**Ginn and Company**, Statler Office Bldg., Boston. (150 titles yearly.) Exclusively textbooks for schools and colleges. Royalties. J. B. Palmer.

**Glade House**, 203 Alcazar Ave., Coral Gables 34, Fla. (4 titles yearly.) General publishers of fiction, non-fiction, textbooks, poetry, translations, juvenile fiction and non-fiction. Preferred length, not over 50,000 words. Advance and royalties; seldom outright purchase. Invites Mss. C. H. Corrigan.

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**Grosset & Dunlap**, 1107 Broadway, New York 10. Publishers of reprint editions, juvenile fiction, and non-fiction, brief picture books, novel-length sports fiction and mysteries for boys and girls. Bernard Gels, Ed. Dir.; Ann Hagan, Juvenile Ed. Royalties. Invites Mss.

**Hafner Publishing Co., Inc.**, 31 E. 10th St., New York 3. (10 titles yearly.) Non-fiction; textbooks; technical books; translations; reprints. Royalties and outright purchase. Occasionally requires authors to defray cost of publication. Does not invite Mss.

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**Hale (E. M.) and Co.**, Eau Claire, Wis. (60 titles yearly.) Textbooks in elementary school field; juvenile reprints. Royalties. Does not invite Mss. E. M. Hale, Pres.

**Hallier, (Paul B.), Inc.**, Medical Book Dept., c/o Harper & Bros., 49 E. 33d St., New York. Medical books. Invites Mss. Brian M. Heald.

**Hammond (C. S.), Inc.**, 305 E. 63d St., New York. (12 titles yearly.) Geographical books. Invites Mss. Outright purchase. George M. Davis.

**Harcourt Brace & Co.**, 383 Madison Ave., New York. (100 titles yearly.) Novels. Non-fiction; biography, history, general literature. Children's books. Textbooks, college and high school. Royalties. Invites Mss. Trade, Robert Giroux; Text, James Reid; Juvenile, Margaret McElderry.

**Harper & Brother**, 40 E. 33d St., New York 16. (200 titles yearly.) Novels. Non-fiction, adult and juvenile; science, religion, travel, biography, popular history, etc. Textbooks; medical, business, industrial monographs. Juveniles, all ages; fairy tales. John Fischer, editorial director. Juvenile editor, Miss Ursula Nordstrom; business, Orway Tead; college textbooks, E. J. Tyler; high-school textbooks, Nathan Neal; religious, Eugene Exman; medical, Paul B. Hoeber. Royalties.

**Harrison Co., The**, 93 Hunter St., S.W., Atlanta, Ga. Law books.

**Hart Publishing Co.**, 43 W. 57th St., New York 10. (10 titles yearly.) Juvenile non-fiction. Outright purchase. Caroline Horowitz. Query before submission.

**Hartsdale House**, 220 W. 42nd St., New York 18. Reprints. Reissues of standard classics. Royalties. Outright purchase. J. M. Baruch.

**Harvard University Press**, 44 Francis Ave., Cambridge 38, Mass. (90 titles yearly.) Scholarly books, non-fiction in all fields. Royalties.

**Hastings House**, 41 E. 50th St., New York 22. (30 titles yearly.) Regional, photographic, non-fiction. Invites Mss.

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**Hebrew Publishing Co.**, 77 Delancey St., New York. Textbooks and religious books. Royalties. Invites Mss.

**Henley (Norman W.) Publishing Co.**, 254 W. 54th St., New York 19. Technical books only.

**Herder (B.) Book Co.**, 15 and 17 S. Broadway, St. Louis 2, Mo. (12 titles yearly.) Catholic non-fiction; biography, history, science, education, religion. Textbooks. Royalties.

**Hermitage House, Inc.**, 1 Madison Ave., New York. (10 titles yearly.) Non-fiction. Royalties. Invites Mss.

**Heuer (The) Publishing Co.**, Drawer 551, Cedar Rapids, Ia. (40-50 titles yearly.) ("All the good titles we can get each year.") 1- and 3-act plays. Outright purchase. Invites submissions. Edward I. Heuer.

**Hillhouse Press**, 23 Webb St., New Haven 11, Conn. Books on science, medicine, only. Mark Keller.

**Hinds, Hayden, & Eldredge, Inc.**, 105 5th Ave., New York 3. (10-15 titles yearly.) Publishers of school books. Royalties. Invites Mss. Dr. Samuel Smith.

**Holiday House**, 513 Ave. of the Americas, New York. (8-15 titles yearly.) Juvenile fiction, non-fiction; translations; reprints. Royalties. Vernon A. Ives.

**Hollow Tree House, Merchandise Mart**, Chicago, Ill. (2-4 titles yearly.) Games, novelties, juvenile fiction, 1000-4000. Royalties, outright purchase. Donald J. Mazer. Does not invite Mss.

**Holme Press, Inc.**, 381 4th Ave., New York. General publishers of novels and non-fiction. Art and craft books. Bryan Holme.

**Holt (Henry) & Company, Inc.**, 257 4th Ave., New York 10. (100-150) Novels, all types. Juvenile fiction and non-fiction. Poetry. High-school and college textbooks; translations. Royalties. Edgar T. Rigg, president; Gilbert Loveland, high school Dept.; R. H. MacMurphy, College Dept.; Wm. E. Buckley, trade Dept.

**Houghton Mifflin Company**, 2 Park St., Boston 7. (200 titles yearly.) Novels and non-fiction, all types. Textbooks, technical works, classical collections, reference works. Juvenile fiction and non-fiction, ages 3 to 16. Paul Brooks.

**Howell, Soskin Publishers, Inc.**, 17 E. 45th St., New York. (40 titles yearly.) Novels and non-fiction, both adult and juveniles. Preferred length limit, 100,000. Royalties. Invites Mss. William Soskin.

**Humphries (Bruce), Inc.**, 30 Winchester St., Boston. Novels, non-fiction textbooks, poetry, plays, games, reprints, religious books, juvenile fiction and non-fiction, etc. Royalties, outright purchase, author's expense. Edmund R. Brown.

**Infantry Journal**, 1115 17th St., N. W., Washington, D. C. (6-10 titles yearly.) Original articles. Translations, reprints of works on military subjects. Royalties. Invites Mss. Col. Joseph L. Greene, Ed.

**Institute of Pacific Relations**, 1 E. 54th St., New York 22. (8-12 titles yearly.) Specialized publishers of non-fiction books on Pacific and Far Eastern affairs. Invites Mss., particularly for journals, *Pacific Affairs* and *Far Eastern Survey*. Royalties; sometimes author's payment. W. L. Holland.

**International Publishers**, 381 4th Ave., New York 16. (30 titles yearly.) Novels. Non-fiction, adult; history, philosophy, politics, sociology, education, economics; specializes in books from Marxian viewpoint. Translations. Royalties.

**International Textbook Co.**, Scranton, Pa. (25 to 30 titles yearly.) Trade, technical, business, college and high school. Each department has its own editor. Royalties.

**Interscience Publishers, Inc.**, 215 4th Ave., New York 3. (25 titles yearly.) Specialized publishers of technical books on chemistry, biochemistry, physics, mathematics, reference monographs, advanced texts. Does not invite Mss. Royalties.

**Iowa State College Press**, Ames, Ia. (15 titles yearly.) Non-fiction, textbooks, reference books in fields of science, agriculture, engineering, veterinary, home economics, and books of regional nature about Iowa and Middle West. Marshall Townsend. Invites Mss.

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**Irwin (Richard D.) Inc.**, 3201 S. Michigan Ave., Chicago 16. (15 titles yearly.) Specialized publishers of college textbooks in economics, accounting, and books for industry. Royalties. Richard D. Irwin. Invites Mss.

**Island Press**, 470 W. 24th St., New York 11. (8-12 titles yearly.) Non-fiction; social science; religious; poetry; plays; readings; juvenile fiction and non-fiction. Royalties, and profits. Cooperative publishing company owned by its authors. At least 3 members of Press must approve Mss. Submissions invited.

**Jewish Publication Society of America**, 222 N. 15th St., Philadelphia. (6 titles yearly.) Jewish subjects. Novels; non-fiction, adult and juvenile, 100,000 words. Textbooks; volumes of short-stories, poetry, plays; translations. Juveniles; fairy tales. Royalties or outright purchase. Dr. Solomon Grayzel.

**Johns Hopkins Press**, Gilman Hall, Homewood, Baltimore 18, Md. (15-20 titles yearly.) Non-fiction; scientific, history, practical science, political economy, medicine, general books. Does not solicit Mss.

**Jonathan Press, Inc. (The)**, 570 Lexington Ave., New York 22. (6 titles yearly.) Reprint publishers. Royalties. Joseph W. Ferman. Invites mystery and Western books for reprint.

**Jones (Carl W.)**, Publishers of Magic, 809 New York Life Bldg., Minneapolis, Minn. (1 title yearly.) Specialized publishers of books on magic and conjuring. Royalties. Invites Mss. Carl W. Jones.

**Jones (Marshall) Co.**, Francetown, N. H. (5-10 titles yearly.) Non-fiction; books that appeal to a special market, no minimum. Prefers preliminary summary. Royalties; occasionally author's expense. Clarence E. Farrar, Mng. Director.

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**Judson Press (The)**, 1703 Chestnut St., Philadelphia 3. (10 titles yearly.) Religion, religious education, Baptist history, occasional collections of stories. Length, 35,000 to 60,000. Royalties only. Inquire of Book Editor before submitting Mss.

**Judy Publishing Co.**, 3323 Michigan Blvd., Chicago 16. (30 titles yearly.) Dog books principally. Not in market for Mss. Royalties. Will Judy.

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**Laidlaw Brothers**, 328 S. Jefferson St., Chicago: 221 4th Ave., New York: 609 Mission St., San Francisco: 707 Browder St., Dallas, Tex.: 441 Peachtree St., N. E., Atlanta, Ga. (30-50 titles yearly.) Educational books. Royalties. John Laidlaw.

**Lantern Press, Inc.**, 257 4th Ave., New York 10. (12 titles yearly.) Novels, non-fiction, juvenile fiction and non-fiction. Royalties. A. L. Furman. Mss. invited only after correspondence.

**Lawyers-Cooperative Publishing Co.**, Aqueduct Bldg., Rochester 3, N. Y. Specialized publishers of law books. Royalties.

**Lea & Febiger**, 600 S. Washington Sq., Philadelphia 6. (25 titles yearly.) Textbooks; medical, dental, pharmaceutical, nursing, veterinary science, agriculture, general scientific books. Royalties, 10%. Invites Mss.

**Lear Publishers, Inc.**, 105 E. 15th St., New York. (10 titles yearly.) General non-fiction publishers. Royalties, outright purchase. Invites Mss. A. M. Krich.

**Lippincott (J. B.) Company**, 227 S. 6th St., Philadelphia: 521 5th Ave., New York. (75 to 100 general titles yearly.) Novels, all types. Juveniles (25,000 to 75,000), up to 16 years; rarely fairy tales. Non-fiction, adult and juvenile, all types. Textbooks. Specializes in biography, history, art, fiction, educational and medical works. Rarely poetry or essays. Royalties. George Stevens; Bertram Lippincott; Lynn Carrick; Tay Hohoff; Helen Dean Fish. (Juv. Ed.)

**Little, Brown & Co.**, 34 Beacon St., Boston. (75-90 titles yearly.) Novels; biographies; historical works; cook books; popular non-fiction; juveniles. Ed.-of-chief of general books, Angus Cameron. Also legal works; address Editor. Royalties. Invites Mss.

**Liveright Publishing Corp.**, 386 4th Ave., New York 16. (18 titles yearly.) Novels, non-fiction, adult and juvenile (over 60,000 words.) Royalties. Arthur Pell. Requests letter before sending Mss.

**Longman's Green & Co., Inc.**, 55 5th Ave., New York, 215 Victoria St., Toronto. (100 to 200 titles yearly.) Novels, few, carefully selected. Juveniles, 6 to 18 years; historical or present-day types. Textbooks. Non-fiction; biography, science,

philosophy, travel, essays, technical and reference books. Plays; three-act comedies, 10 to 12 characters. Royalties. General Mss., Edward E. Mills, Jr.; College textbooks, R. L. Straker; Juveniles, Bertha Gunterman; Religious books, Julia Kernan; Plays, G. M. Overacker.

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**MacDonald & Co., Ltd.**, Room 220, 37 Madison Ave. at 26th St., New York. (London office: 13 Ludgate Hill, London E. C. 4, England.) (Approx. 100 titles yearly in England.) Novels; non-fiction; textbooks; technical books, 100,000 words. Royalties; possibly outright purchase. H. E. Taylor. Invites Mss.

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**Macrae, Smith Company**, 225 S. 15th St., Philadelphia 2. (30 titles yearly.) Novels, juveniles, all ages. Non-fiction, adult; biography, travel, nature. Gift books. Royalties or outright purchase. Edward Shenton.

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**McGraw-Hill Book Co.**, 330 W. 42nd St., New York. (250 titles yearly.) Non-fiction, adult, science, social science; political science, agriculture, business, economics, engineering. Textbooks. Royalties.

**McKay (David) Company**, 116 S. 7th St., Philadelphia 6. (40-50 titles yearly.) Juveniles, all ages. Scientific, business, popular technical books, classical collections, dictionaries, games and novelties. Royalties—10 per cent of retail price; outright purchase. Not accepting Mss.

**McKnight & McKnight Publishing Co.**, 109-11 W. Market St., Bloomington, Ill. Technical books; textbooks. C. A. Roper. Invites Mss.

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**McNaughton (Wayne L.) Inc.**, Box 4033, Village Station, Los Angeles 24. (5-10 titles yearly.) General publishers of novels, non-fiction, textbooks, religious books, plays, readings, poetry, juvenile fiction and non-fiction. Royalties. Invites Mss. but now has 3 years requirements on hand. Wayne L. McNaughton.

**Menonite Publishing House**, Scottdale, Pa. Specialized publishers of denominational religious articles and religious books. Does not invite Mss.

**Meredith Publishing Co.**, 1716 Locust St., Des Moines, Iowa. Publishers of books and pamphlets on home, rural, and farm subjects. Outright purchase. Frank McDonough. Invites Mss.

**Merit Publications**, 80 Warren St., New York 7. (2-3 titles yearly.) Specialized publishers of books on self-improvement, diet, health. Invites Mss. Royalties. G. P. Anthony.

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**Merrill (Charles E.) Co., Inc.**, 11 W. 42nd St., New York 18. (10-30 titles.) Elementary and high school textbooks. Royalties or outright purchase. W. C. Blakey. Invites Mss.

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**Mill (M. S.) Co., Inc.**, 425 4th Ave., New York 16. (10 to 20 titles yearly.) Well-written novels, mysteries, (60-75,000); and non-fiction. Royalties. Invites Mss. John C. Willey.

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**Muhlenberg Press** (United Lutheran Publication House), 1228 Spruce St., Philadelphia 7. (20 titles yearly.) Non-fiction, in which religion is uppermost; religious books; translations; 50,000-100,000 words. Royalties. Dr. G. Elson Ruff. Invites Mss.

**Murray & Gee, Inc.**, 3630 Eastham Dr., Culver City, Calif. (12-20 titles yearly.) Non-fiction and popular technical. Royalties. D. W. Gee. Query appreciated.

**Murray Hill Books, Inc.**, Technical Division, 232 Madison Ave., New York 16. Textbooks covering radio, electronics, electricity and other technical or practical subjects. Royalties. George Wiley. Invites Mss.

**National Publishing Co.**, 239 S. American St., Philadelphia. Biblical or religious subjects on assignment basis. N. B. Keys.

**Naylor Co.**, 918 N. St. Mary's St., San Antonio, Tex. (20 titles yearly.) History, legend, lore, with emphasis on Texas and the Southwest. Novels: non-fiction; textbooks; translations; juvenile fiction and non-fiction. Royalties. Joe O. Naylor.

**Nelson (Thomas) & Sons**, 385 Madison Ave., New York 17. (6-8 titles yearly.) Juvenile, non-fiction. Medical encyclopedia. List complete for 1949. A few religious books, 35,000-50,000. Royalties. Muriel Fuller.

**New American Library of World Literature**, 245 5th Ave., New York 6. (Formerly Penguin Books.) (60-70 titles yearly.) Non-fiction, reprints. 60-80,000. Publishes originals on commission on science, arts, philosophy, politics. Royalties. Invites Mss. Vidor Weyrigh.

**New Directions**, 333 6th Ave., New York. (50 titles yearly.) General publishers, novels, non-fiction, textbooks, poetry. Royalties. James Laughlin.

**Newman Press**, The, Westminster, Ind. (50 titles yearly.) Specialized publishers of Catholic novels, religious books, translations, reprints. Royalties. Invites Mss. John J. McHale.

**Newton & Co.**, 72 5th Ave., New York. Textbooks. Royalties. H. C. Clingen.

**Newton Publishing Co.**, 114 E. 32nd St., New York. (Dec. 1st-31 E. 10th St., New York 3.) Scientific books.

**New York University Press**, Washington Square, New York 3. (4-5 titles yearly.) Scholarly books. Royalties. Jean B. Barr. Invites Mss.

**Noble & Noble, Publishers, Inc.**, 67 Irving Pl., New York 3. (10 to 12 titles yearly.) School and college textbooks. Royalties. J. Kendrick Noble. Invites Mss.

**Northwestern Press (The)**, 2200 Park Ave., Minneapolis, Minn. Entertainment material; plays for high-school, college, societies, amateur production. Outright purchase. L. M. Brings.

**Norton (W. W.) & Co.**, 101 5th Ave., New York 3. (50 titles yearly.) Music, politics, medicine, economics, etc. College textbooks; scientific books; an occasional novel. Royalties. Geo. Brockway. Invites Mss.

**Oakridge Press**, 2030 Park Ave., Baltimore 17, Md. (3 to 5

titles yearly.) Non-fiction, technical textbooks and scientific books for the laity, 300 to 400 pages. Royalties or outright purchase. Robert V. Seliger, M. D.

**Oceana Publications**, 461 W. 18th St., New York. (20 titles yearly.) Law books. Dr. Dittmar.

**Odyssey Press**, 385 4th Ave., New York 16. (10-15 titles yearly.) Textbooks, mainly college. Royalties. Edgar D. Hellweg.

**Oxford Book Company, Inc.**, 222 4th Ave., New York 3. Concise high-school textbooks, visual aid texts, review books, drill books, work-books, educational devices. Invites submission of Mss. Royalties. M. H. Kessel.

**Oxford University Press**, 114 5th Ave., New York 11. (250 titles yearly.) Non-fiction; biography, music, medicine. Textbooks, classical collections, dictionaries, Bible sciences, juvenile fiction and non-fiction. Royalties. Philip Vaudrin, Trade Ed.

**Pacific Books Publishers**, Box 558, Palo Alto, Calif. Non-fiction covering Pacific Ocean area, and West Coast, U. S. A.; College textbooks. S. M. Cronquist.

**Page (L. C.) & Co.**, 53 Beacon St., Boston 8, Mass. General publishers of novels, non-fiction, juvenile fiction and non-fiction, 25-80,000. Invites submission of typewritten Mss. only if they have merit. (No reply to 1949 questionnaire.)

**Pamphleteers, Inc.**, 1151 S. Broadway, Los Angeles 15. Particularly interested in limited government and economic liberty. Not interested in submission at this time. James C. Ingebreton.

**Pantheon Books, Inc.**, 41 Washington Sq., New York 12. (15 titles yearly.) Novels, non-fiction, religious books, translations. Royalties. Helen Wolff. (No reply to 1949 questionnaire.)

**Pauper (Peter) Press**, 629 McQuesten Parkway, Mount Vernon, N. Y. Reprints of classics only.

**Peggy Cloth Books**, 109 Worth St., New York 13. Specialized publishers of washable cloth picture books for youngsters 1 to 3 years old. Outright purchase. Invites Mss.

**Penn Play Co.**, Plymouth, Mass. 1- and 3-act plays. Outright purchase. Invites Mss. Miss T. Reale.

**Pergande Publishing Company**, 3331 N. Bartlett Ave., Milwaukee 11, Wis. (2-3 titles yearly.) Technical and non-technical textbooks, Civil Service Preparatory material, 64 to 160 pages, staff-prepared.

**Phoenix Press**, 419 4th Ave., New York 16. (60 titles yearly.) Ranch Western novels, romances, sophisticated love novels, mysteries, 60-65,000 words. Outright purchase, royalties. Miss A. Sachs.

**Pilgrim Press** (Congregational), 14 Beacon St., Boston 8. (12 titles yearly.) Publishers of religious books, juvenile fiction and non-fiction. Invites Mss. Royalties. Geo. M. Gibson. (No reply to 1949 questionnaire.)

**Pitman Publishing Corp.**, 2 W. 45th St., New York 19. (30-40 titles yearly.) Textbooks; scientific, technical, arts-and-crafts, vocational, commercial, educational, business; technical works; photography. Royalties. Invites Mss.

**Platt & Munk Co. (The), Inc.**, 200 5th Ave., New York. (15 to 30 titles yearly.) Juvenile fiction, non-fiction, 1000-3000, ages up to 12. Educational books. Outright purchase. A. H. Munk. (No reply to 1949 questionnaire.)

**Plays, Inc.**, 8 Arlington Boston, Mass. (3-5 titles yearly.) Anthologies of plays, book length collections, school age children. Royalties. Invites Mss. A. W. Burack.

**Pocket Books, Inc.**, 1230 6th Ave., New York 20. (96 titles yearly.) Reprints for pocket-book series. No submissions.

**Popular Library, Inc.**, 10 E. 40th St., New York 16. (50 titles yearly.) Reprints of pocket-size editions only direct from publishers.

**Popular Mechanics Press**, 200 E. Ontario St., Chicago 11. (6 titles yearly.) Specializes in technical books, 100-200 pages. Royalties. U. N. Guess. Invites Mss.

**Popular Science Publishing Co.**, 363 4th Ave., New York 10. Popular science and outdoor books.

**Prang Co.**, Publishers, Sandusky, Ohio, and 1185 Amsterdam Ave., New York 1. (3-4 titles yearly.) Technical books on art, crafts, and home economics; textbooks. Royalties and outright purchase.

**Prentice-Hall, Inc.**, 70 5th Ave., New York 11. (150-200 titles yearly.) Biography, history, travel, non-fiction, occasional fiction titles. Colleges and high school textbooks in fields of liberal arts, sciences, commerce. Legal and quasi-legal books; looseleaf tax and legal services. Business books. Royalties. Invites Mss.

**Princeton University Press**, Princeton, N. J. (50 titles yearly.) Scholarly books. Royalties, occasionally author's expense. Datus S. Smith, Jr. Invites Mss.

**Printers' Ink Publishing Co., Inc.**, 205 E. 42nd St., New York 17. Business books, emphasis on advertising, merchandising, by people in field. Royalty. Kenilworth H. Mathes. Mgr.

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**Pustet (F.) Company, Inc.**, 14 Barclay St., New York. (5-10 titles yearly.) Roman Catholic religious books. Royalties; occasionally author's expense. Invites Mss.

**Putnam's (G. P.) Sons**, 2 W. 45th St., New York. (125 to 150 titles yearly.) Novels, all types (80,000-125,000). Non-fiction: world affairs, biographies, reminiscences, travel, science, exploration, etc. Juvenile fiction and non-fiction. Translations. Royalties. Kenneth L. Rawson, Ed.-in-chief; Wallace G. Hanger, Marjorie Mayer.

**Querido, Inc.**, 48 E. 43d St., New York 17. General publishers of fiction, non-fiction, and translations. Terms not given.

**Quinn Publishing Co., Inc.**, Kingston, N. Y. (24 titles yearly.) Adventure, Western, mystery novels, 50,000. Reprints. Advance with royalty or outright purchase. Invites submissions from published authors. J. L. Quinn.

**Rand McNally & Co.**, 536 S. Clark St., Chicago 5. (25-50 titles yearly.) Juvenile fiction and non-fiction, all ages. Textbooks. Adult non-fiction. Religious books. Royalties, outright purchase. Arleigh R. Hough. Mary Alice Jones. Invites Mss.

**Random House, Inc.**, 457 Madison Ave., New York. (100 titles yearly.) Non-fiction, fiction, adult and juvenile; plays; poetry; translations, juvenile non-fiction; 65-150,000. Royalties. Saxe Commins, Harry E. Maule, Robert N. Linscott, Louise Bonino. Invites Mss.

**Regnery Co., Henry**, 20 W. Jackson Blvd., Chicago 4, Ill. (16 titles yearly.) Specialized publishers of philosophical, historical religious, translations, poetry books. Royalties. Invites Mss. Henry Regnery.

**Reilly & Lee Co.**, 325 W. Huron St., Chicago. (10 titles yearly.) Adult popular non-fiction, 40,000 up. Juvenile educational fiction and non-fiction. Royalties. Invites Mss. Query.

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**Rinehart & Co., Inc.**, 232 Madison Ave., New York 16. (100 titles or more yearly.) Novels, all types. Non-fiction—philosophy, biography, social science. Juvenile fiction and non-fiction, all ages. Royalties. John Selby, Ed. College textbooks. Ranaid P. Hobbs, Mr. Technical books (published under imprint **Murray Hill Books, Inc.**), George Wiley.

**Rodale Press**, 6th & Minor Sts., Emmaus, Pa. Publishers of writers' helps, gardening, farming, horticultural books and articles. J. I. Rodale. Query.

**Romig (Walter) Publisher**, 979 Lakeside Ave., Grosse Pointe 30, Mich. (2-3 titles yearly.) Catholic reference works only. Royalties.

**Ronald Press Co. (The)**, 15 E. 26th St., New York 10. (100 titles yearly.) History, political science, philosophy, psychology, Oriental culture, sociology, education, religion, art, English, modern languages, sciences, engineering, mathematics, aeronautics, economics, business and industry. Royalties.

**Row, Peterson & Co.**, 1911 Ridge Ave., Evanston, Ill. (25 titles yearly.) Textbooks for elementary and high schools. Supplementary reading for school use—informational non-fiction. Teaching aids. Plays for amateur production in elementary, junior high, senior high, college, and community groups. Scripts that have had the benefit of test productions are given preference. Three-act plays limited to one set. Cannot use plays with great preponderance of male characters. Royalties or outright purchase. Walter Brackman, Ed.; Lee Owen Snook, drama department.

**Roy Publishers**, 25 W. 45th St., New York 19. (25 titles yearly.) Novels; non-fiction; technical books; religious books; juvenile fiction and non-fiction. Royalties or outright purchase. Invites Mss. Hanna (Mrs. Marian) Kister.

**Rutgers University Press**, New Brunswick, N. J. (24 titles yearly.) Non-fiction, textbooks, technical books. 80-100,000. Poetry; translations. Royalties, outright purchase. Harold H. Munger, Jr.

**Saalfeld Publishing Co.**, Akron 1, Ohio. Juvenile non-fiction. Outright purchase. A. T. Braden. Invites Mss. (No 1949 report.)

**Sage Books, Inc.**, 1716 View Point Rd., Golden 4, Colo. (4 titles yearly.) General publishers with special interest in quality Western novels, non-fiction, 50,000 up. Royalties. Invites Mss. Alan Swallow; Horace Critchlow.

**Sage Foundation, Russell (The)**, 130 E. 22nd St., New York 10. Publishers of research theses. No outside mss. considered.

**Salloch (William)**, 142 7th Ave., S., New York 14. Specialized publishers of scholarly non-fiction books. Wm. Salloch.

**Sanborn (Benjamin H.) & Co.**, 221 E. 20th St., Chicago 16. (10 titles yearly.) Textbooks. Royalties. Invites Mss. A. T. Young.

**Saunders (W. B.) Company**, W. Washington Sq., Philadelphia. (50 titles yearly.) Textbooks; medicine, surgery, veterinary dentistry, nursing, college sciences, textbooks, physical education. Royalties. Lloyd G. Potter. Seldom invites Mss.

**Scheer & Jervis**, Box 807, Chapel Hill, N. C. (4 titles yearly.) Specialized publishers of non-fiction, adult and juvenile. Royalties. Invites Mss. George P. Scheer.

**Schirmer (G.) Inc.**, 3 E. 43rd St., New York. Music and educational books on music. Royalties or outright purchase.

**Schuau (Henry) Inc.**, 20 E. 70th St., New York 21. (Approx. 12 titles yearly.) History of science and medicine; non-fiction; some juveniles. Royalties or outright purchase; author's expense. Invites Mss. Henry Schuman.

**Scott Foresman & Co.**, 433 E. Erie St., Chicago. Textbooks. Royalties. Invites Mss. H. B. Johnston.

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**Seven Stars Press**, 306 S. Smalley St., Philadelphia 3. Specialized publishers of regional (New Jersey, Pennsylvania, Delaware) novels, non-fiction. Invites Mss. Royalties; sometimes author's expense. Nancy B. Palmer.

**Shady Hill Press**, 17 E. 96th St., New York 28. (3 titles yearly.) Juvenile fiction and non-fiction. Never author's expense. Elsie McKean. Invites Mss.

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**Singer (The L. W.) Co., Inc.**, 249 W. Erie Blvd., Syracuse 2, N. Y. Textbooks publishers. Does not invite submissions. F. A. Singer.

**Sloane (William) Associates**, 119 W. 57th St., New York 19. (35-40 titles yearly.) Novels, non-fiction, college textbooks, poetry, juvenile teen-age fiction, non-fiction, 100,000. Royalties. Invites Mss. Mark Saxton.

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**Stephen Daye Press**, 105 E. 24th St., New York 10. (15 titles yearly.) Non-fiction, textbooks. Royalties. Ruth Selden. Invites Mss.

**Stephen-Paul, Publishers**, 367 Fulton St., Brooklyn 1, N. Y. (12 titles yearly.) General publishers of novels, non-fiction, 40-60,000. Royalties. Invites Mss. Stephen S. Fenichett.

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**Storm Publishers, Inc.**, 507 5th Ave., New York 17. (10-20 titles yearly.) General publishers of novels, non-fiction, translations. Royalties. Alexander Gode. (No 1949 report.)

**Story Book Press (The)**, 1435 2nd Ave., Dallas, Texas. (96-100 titles.) Novels, religious books, poetry, juvenile fiction and non-fiction. Paul L. Heard. (Pub., *Wildfire Magazine*.)

**Story Press, The**, Setauket, L. I., N. Y. Books of literary distinction under Story Press imprint, in association with E. F. Dutton & Co. Standard royalties, advances. Invites Mss. Whit Burnett, Hallie Burnett.

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**Swallow, Alan, Publisher**, 2679 S. York, Denver 10, Colo. (10 titles yearly.) Specialized publishers of belles lettres, particularly poetry, literary criticism, short fiction (either short stories or short novels); occasionally other non-fiction, any length. Mss. invited after query. Royalties. Alan Swallow.

**Syracuse University Press**, 920 Irving Ave., Syracuse 10, N. Y. (15 titles yearly.) General publishers of non-fiction, technical books, religious books. Royalties; sometimes author's expense. Invites Mss. William A. Miller. (No 1949 report.)

**Tell-Well Press**, 3323 Summit, Kansas City 2, Mo. Publishers of juveniles. William I. Martin, Jr.

**Textile Book Publishers**, 303 5th Ave., New York 16. (3 titles yearly.) Textile books, 30-60,000. Royalties. H. R. Mauersberger, Pres. Invites Mss.

**Thomas (Charles C.), Publisher**, 301-327 E. Lawrence Ave., Springfield, Ill. (50 titles yearly.) Medical, Scientific, Technical, Law, Agricultural, Police, Science, Translations. Royalties; sometimes outright purchase; very rarely author's expense. Invites Mss. Payne E. L. Thomas.

**Thomas Law Book Co.**, 209 N. 3rd St., St. Louis 2, Mo. Specialized publishers of law books. Royalties. Invites Mss. H. D. Benedict.

**Traffic Publishing Co.**, 100 6th Ave., New York 13. (2 titles yearly.) Publishers of books on traffic. Royalties. Does invite submissions covering transportation only. C. J. Fagg.

**Trail's End Publishing Co.**, 725 Michigan Blvd., Pasadena 10, Calif. (8 titles yearly.) Western Americana, non-fiction, limited editions, 80-90,000 words. Royalties. H. E. Britzman.

**Tudor Publishing Co.**, 221 4th Ave., New York 3. General publishers, non-fiction, reprints.

**Twentieth Century Fund**, 330 W. 42nd St., New York 18. Publications only results of own economic research.

**Ungar (Frederick) Publishing Co.**, 105 E. 24th St., New York 10. (About 15 titles yearly.) Non-fiction; textbooks. Royalties. Invites Mss.

**U. S. Camera Publishing Corp.**, 420 Lexington Ave., New York 17. (15-20 titles yearly.) Interest particularly in photo-books, technical and otherwise. Reprints. Plan of remuneration not given. Invites Mss. Tom Maloney, Ed.

**Vanderbilt University Press**, Nashville 4, Tenn. (6 titles yearly.) Non-fiction; religious books; translations. Royalties; author's expense. Does not invite submissions. H. C. Nixon.

**Vanguard Press**, 424 Madison Ave., New York 17. (20-30 titles yearly.) Novels. Non-fiction, adult; biography, history, travel, popular science, politics. Juveniles. Royalties. James Henle.

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**Viking Press, Inc. (The)**, 18 E. 48th St., New York. (40 titles yearly.) Novels, high literary standard. Non-fiction, adult, all types. Translations. Juvenile books (25 titles yearly.) Royalties.

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**Webster Publishing Co.**, 1808 Washington Ave., St. Louis 3, Mo. (Approx. 15 titles yearly.) Textbooks. Royalties. Russell A. Sharp.

**Westminster Press**, Witherspoon Bldg., Philadelphia 7. (35 titles yearly.) Novels; religious books; juvenile fiction. Royalties. Invites Mss. Olga Edmond, Fict. Ed.; Wm. Heyliger, Juv. Fict. Ed.; Paul L. Meacham, Religious Book Ed.

**Wheeler Publishing Co.**, 2831 S. Park Way, Chicago. (2-4 titles.) Elementary and Junior High School textbooks; juvenile non-fiction. 30-60,000. Royalties. Edgar E. Wheeler.

**Whitlessy House**, 330 W. 42nd St., New York 18. (60-70 titles yearly.) Novels; non-fiction; juvenile fiction, non-fiction; humor, psychology, useful arts, history, biography, 50,000 up. Royalties. Edw. C. Aswell. Invites Mss.

**Whitman (Albert) & Co.**, 560 W. Lake St., Chicago 6. (15 titles yearly.) Juvenile fiction, ages 6 to 12; factual only; no personified animals; no fairy tales or verse. Outright purchase or royalty. Does not invite manuscripts, due to oversupply.

**Whitman Publishing Co.**, 1220 Mound Ave., Racine, Wis. (Many titles yearly.) Juvenile fiction and non-fiction; drawings for children's books, games. Reprints. Royalties or outright purchase. Lloyd E. Smith.

**Wiley (John) & Sons, Inc.**, 440 4th Ave., New York 16. (100 titles yearly.) Specialized textbooks, scientific, engineering.

**Williams & Wilkins Co.**, Mt. Royal Ave., Baltimore 2, Md. (20-35 titles yearly.) Medical textbooks. Royalties. R. S. Gill.

**Wilson (H. W.) Co.**, 950 University Ave., New York 52. Library reference books.

**Windsor Press**, 200 E. Ontario St., Chicago 11. (2 titles yearly.) Non-fiction. Royalties. N. F. Guess.

**Winston (John C.) Co.**, 1010 Arch St., Philadelphia 7. Textbooks, religious, juvenile fiction, to 60,000. Royalties. Elizabeth Morton, Trade Ed.; Dr. Charles A. Ford, Textbook Ed.

**Woman's Press**, 600 Lexington Ave., New York 22. (10-12 titles yearly.) General publishers in religious books, poetry, textbooks in social trends, philosophy, education, men and women relations, public affairs. Royalties, sometimes author's expense. Rose Terlin, Ed.-in-chief.

**World Publishing Co.**, 107 W. 43d St., New York 18. Invites book-length Mss. in arts, crafts, popular medicine, reference, informational works, history, travel, biography, religion. No reprints. William Targ.

**Wyn (A. A.), Inc.**, 23 W. 47th St., New York 19. (50 titles yearly.) General publishers, novels, non-fiction, religious books, 60,000-80,000. Royalties. Invites Mss. A. A. Wyn, Pres.; Elizabeth Phinney, Ed.

**Yale University Press**, 143 Elm St., New Haven 7, Conn. (50 titles yearly.) Non-fiction, poetry books, Yale Series of Younger Poets. Royalties, author's expense. Invites Mss. from Yale scholars. Eugene Davidson.

**Zondervan Publishing House**, 847 Ottawa, N.W., Grand Rapids 2, Mich. (30 titles yearly.) Specialized publishers of religious books, novels, non-fiction, 25,000 to 75,000, juvenile fiction. Royalties. Invites Mss. T. W. Engstrom.

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# LITERARY MARKET TIPS

*The Workbasket*, Modern Handcraft, 2401 Burlington, Kansas City, 16, Mo., a monthly needlework direction magazine, is expanding its scope and henceforth will carry each month one or more articles up to 2000 words centering around such household activities as handcrafts, home decoration, needlework, design and making of clothing, food preparation, gardening, etc. "We are interested in articles that will show women how to enable their families to eat better, dress better and live in more attractive surroundings without large outlays of money," writes Theodore M. O'Leary, of the Editorial Department. . . "In order to give these articles authenticity, we want them written in terms of the experiences and accomplishments of actual women who are named by name. Only one person, or one family group, should be the subject of each article. The articles may be written either in the first or third person. They should be written in specific, not general terms. They must contain practical, factual information, stressing both what the subject of the article has done, and more important, *how* she has done it. The articles should be so informative, that a reader seeking to emulate the accomplishments of the subject of the article, could use the article as a basic guide. The tone of the article should be down to earth and unsophisticated. . . In some cases the subjects of the articles probably will have come to profit financially by selling to persons outside of their home, foods, handcraft objects, knitted and crocheted goods, dresses, baby clothing, etc., which they make in the home. In instances where this has occurred, that fact should be stressed and selling and merchandising methods should be covered. However, we do not insist upon outside financial profit. Remember, also, that whatever the activity covered, it must be centered in the home and be of primary interest to women. . . Photographs, diagrams and patterns will be used to illustrate the articles. As to photographs, we prefer 8 x 10 glossy prints and insist upon professional quality. No snapshots, please. If writers prefer to get a decision upon their manuscript before obtaining photographs that is all right, but we are frank to say that articles accompanied by good photographs will make the best first impression. . . Our base rate of pay will be 2 cents a word on acceptance. We will pay up to \$6 each for photographs, depending upon quality. Contributions should be addressed to Article Editor."

*Flair*, 511 5th Ave., New York 17, a new monthly class magazine scheduled to appear early in 1950, will use features on fashion, art, literature, travel, decor, entertainment, etc., and short-short stories

with appeal to sophisticated, ultra-smart women. Only quality material will be considered. Prospective contributors should query on all features. George Davis (see cover picture and "Mostly Personal," June, 1948) is associate editor; Mrs. Fleur Cowles, editor, and Arnold Gingrich, founder of *Esquire*, *Coronet*, and *Apparel Arts*, is general manager. All fiction and features, as well as queries, should be addressed to Mr. Davis. *Flair* will sell for 50 cents a copy, \$5 a year.

*Man to Man*, Volitant Publishing Co., 105 E. 35th St., New York 16, is a new 25c monthly already on the newsstands. W. W. Scott (*Sir* and, for a period, *The Indian Magazine*) is editor. "Anything of interest to men" will be considered. The writing should be dramatic and exciting, with more or less sensationalized expose treatment a favorite in articles. Fiction should be fast-moving, red-blooded. Good rates will prevail.

*American Life*, formerly edited by Dr. John G. Finch at 542 S. Dearborn St., Chicago, is now being put out by Phillip Andrews Publishing Co., 545 5th Ave., New York 17. It is no longer a market for material, and is being distributed only on a subscription basis.

*Best Years*, 420 Lexington Ave., New York 17, geared to the interests of the older woman, apparently could not find enough buyers admitting to that classification, for it has been discontinued.

*Life Today* is the new title for *Life Can Be Beautiful*, published in cooperation with the author of the radio program, "Life Can Be Beautiful." There was a lapse of several months when the magazine was off the newsstands. Publisher is the Henry Publishing Co., 444 Madison Ave., New York 22. Prospective contributors should submit material in outline form to Sara Judson, editor.

*I Confess*, Goodman Publications, 350 5th Ave., New York 1, is an old title again on the newsstands, a 25c bi-monthly. It uses no material shorter than 10,000 to 12,000 words, except on fictionalized factual pieces of 4000 to 5000 words. Payment will be made on acceptance at a flat rate arranged with the author. Editor is Dave Merrin, who also edits *My Romance*. The third Goodman confession, *Life Romances*, is edited by Bessie Little.

*Quick*, 511 5th Ave., New York, is a miniature news weekly being brought out by the publishers of *Look*. It has a corps of trained newsgatherers.

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## ANOTHER HALF CENTURY IN BOOK BUSINESS

(Continued from Page 12)

"Frankly, I am beginning to think that illustrated books will be the answer to the slump. Why, there is even a young man going the rounds of television hoping to tie up television with a book publisher so a good reader can read the book as the television shows background shots for atmosphere. A half hour reading each day might be worth while. If every television station has a book-reading program, it would be a boon to book publishing. One reading would pay as well as a single edition sold. Authors wouldn't suffer. Listeners would get better entertainment-nourishment than from some weak vaudeville sketch.

"The thought I am trying to convey is, new ideas can save book publishing. The old fogies might just as well retire. The old book game is through. Long live the new book regime. Books will ever be man's best friend provided they keep up to the man's stride on the highway of life. May new writers with new ideas offer them. Authors shouldn't try to conform to old patterns, but should make publishers conform to new ideas. That's why I am hopeful for the coming year. I believe new authors will come through with the saving power."

And William B. Ziff, President of Ziff-Davis Company in the Empire State Building, said "Amen" to books that will live. Bill is a poet as well as a great author and publisher. He's all for "better and different books."

Yes, nine out of ten publishers said good-bye to the status-quo.

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## MOSTLY PERSONAL

(Continued from Page 3)

to take place . . . There's really not much more to say. I've finished about all I set out to do. One of my poems in "Afterglow," written many years ago, seems to foretell exactly this situation.

One thing I had hoped to do I may not accomplish—that is, write a book on Robert Frost based on John's and my close friendship with him during Academy days and on the letters Rob wrote John when he went to England, determined to find out whether he had it in him to devote his life to poetry, or whether he must decide to return to teaching, with poetry only a pleasant side-line. Rob had written me that he wanted me to write the book as no one else could cover that period in his life as well as I could, but seeking a publisher I found I needed more than that statement—I needed specific permission to use the designated letters *in toto* or in part. I wrote to Rob for such release, but he was on his old farm in Ripton, Vermont, alone, farming, and apparently putting off writing letters to anyone. I shall try again now he is presumably back at Cambridge. In the meantime, if I have the strength when I no longer have the responsibility of the *A. & J.*, I shall try to get a first draft of the book completed, so that Margaret or Richard can work on it later. (Rob requested that if I should not live to do the book, I pass the material on to whichever of John's and my children seemed best fitted to do the work.)

At last there is a granddaughter! The news came through from Texas early Monday, October 17—7½ lb. Margaret Anne (the Anne isn't for me—my A. is for Abbott, my maiden name) born to Dick and Marie. Five grandsons, now at last a little girl. And I shall try to hang on to see Margaret's little daughter (?) in March!

Thank you, dear friends, for your many cards and letters of love and understanding sent after the revelation of my illness in the October issue. How I wish I could send a personal note to each writer! But I know not one of you expects that, as strength has hardly been sufficient to cover the work on this November issue. My heart is warm with love for you. I am full of fight should it be God's will for me to get well, but full of content and eagerness if He is beckoning "Come."

*Boston Business*, 80 Federal St., Boston, Mass., uses articles confined to Greater Boston or New England, except rarely when it buys a general article that appeals to any section. Payment is 1 cent a word on acceptance. B. G. Priestly is editor.

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## DON'T BLAME THE EDITORS

(Continued from Page 6)

Many regular contributors to *The Oregonian's* magazine section who live a considerable distance from Portland have taken up photography as a sideline to augment article sales.

It seems to me that if writers would just regard writing more realistically they could afford a better grade of wallpaper than rejection slips. Writing should be regarded like any other merchandise—keyed to the public demand, offered to the right market, and with workmanship guaranteed.

Not even Simple Simon would attempt to peddle a basket of eggs to Tiffany's nor jewelry to a poultry merchant.

Why, then, do free lances bombard me with everything from essays to short stories when all I want are good, timely articles?

Next week I shall revert to my role as housewife and free lance. I am going to clip this and paste it prominently on the wall of my study. I want to remember how editors feel about authors and their manuscripts.

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## RADIO-VIDEO MARKETS

(Continued from Page 11)

how this is handled. And write for mimeographed page setting forth program requirements. Scripts should have a playing time of 23 or 24 minutes; Mr. Horrell prefers to have a little leeway, to allow for tightening of the show. Play is broken into three acts of about equal length, should therefore have somewhat crucial situation at end of first and second units, to send listener's interest forward. Program frequently buys first-person narration scripts.

There is no specific cast limitation, but the writer would be wise to stick close to the limitation set up for other programs, so that the script may have several possible markets.

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On the air for some fifteen years or more, this program may have left the airplanes by the time this magazine reaches the stands, but if so, expects to return after the first of the year. Program has frequently gone off, for a limited period only. Full details concerning requirements will be given in this column as soon as the program's current status is clarified. Meantime, for writers who wish to contact the producing agency, the address is: Wallace-Ferry-Hanly, 400 N. Madison St., Chicago 6, Illinois.

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Also, next month, an interview with Richard Goggin, Senior Director for the West Coast Division of ABC-TV, largest television studio in the world.

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State of Colorado,  
County of Boulder.

Before me, a notary public in and for the State and County aforesaid, personally appeared Margaret A. Bartlett, who, having been duly sworn according to law, deposes and says that she is the business manager of the Author & Journalist, and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (Section 537 Postal Laws and Regulations) printed on the reverse of this form, to-wit: (1) That the names and addresses of the publishers, editors, managing editor and business manager are: Publisher, Margaret A. Bartlett, 637 Pine St., Boulder, Colo.; Editor, Margaret A. Bartlett, 637 Pine St., Boulder, Colo.; Managing Editor, None; Business Manager, Margaret A. Bartlett, 637 Pine St., Boulder, Colo. (2) That the owner is: The Author & Journalist Publishing Co., Boulder, Colo.; Margaret A. Bartlett, 637 Pine St., Boulder, Colo. (3) That the known bondholders, mortgagees, and the security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: None. (4) That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in case where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and condition under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by her.

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(Continued from Page 10)

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and cons of semantics.

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